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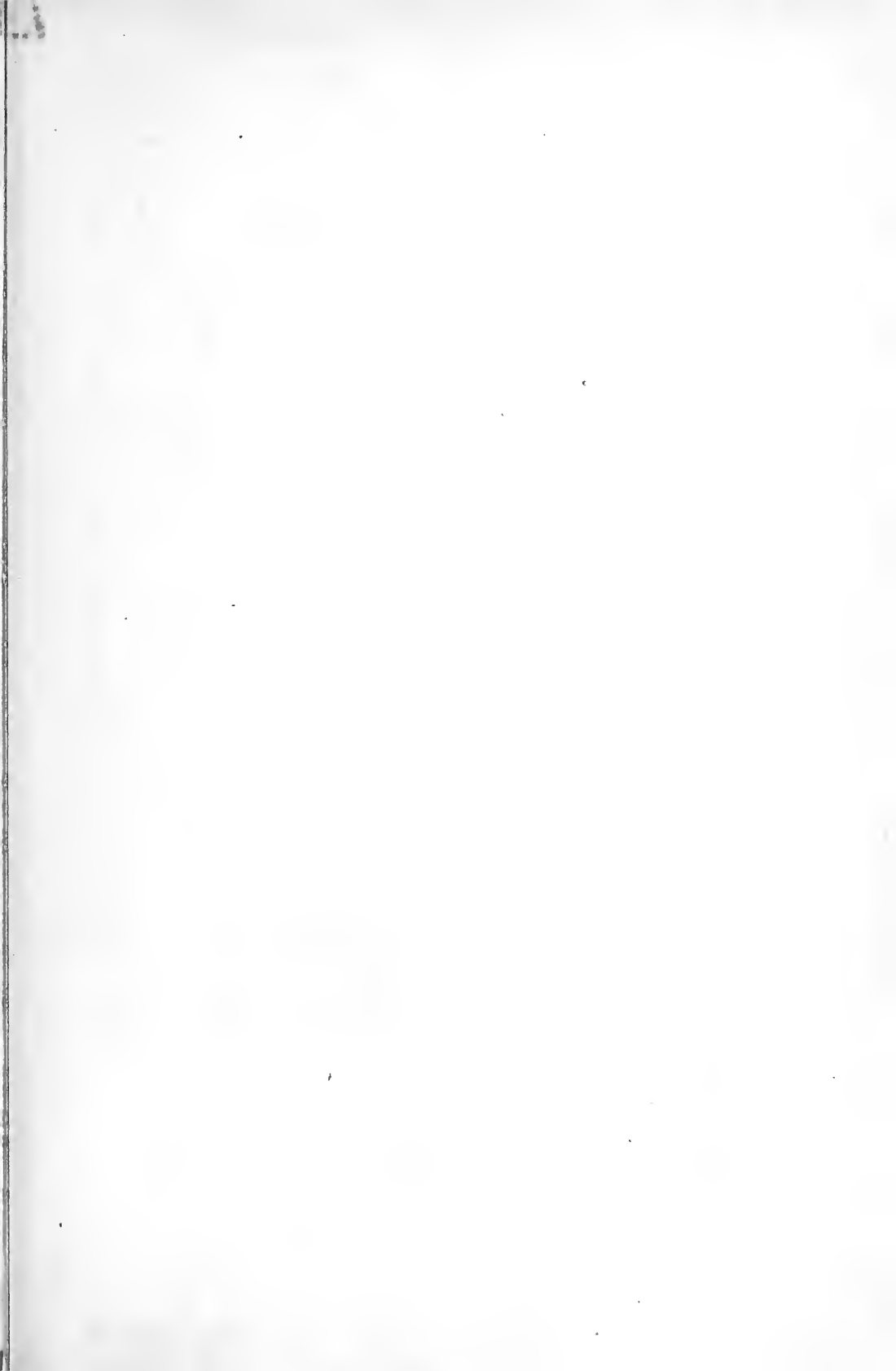


THE GIFT OF

Mrs. Rudolph Weaver

In Memory of
RUDOLPH WEAVER
Fellow of the American Institute of Architects

Who organized the School of Architecture at the
University of Florida in 1925 and was its Direc-
tor, also Architect to the Board of Control, until
his death, November 10, 1944.





HOME FURNISHING

BOOKS IN HOME ECONOMICS

FUNDAMENTALS IN TEACHING HOME ECONOMICS.
By *Ivol Spafford*.

HOME FURNISHING. By *Anna H. Rutt*.

HOUSEHOLD EQUIPMENT. By *Louise Jenison*
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FOOD PREPARATION RECIPES. By *Alice M. Child*
and *Kathryn Bele Niles*.

HOME FURNISHING

BY

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Northwestern University*

NEW YORK

JOHN WILEY & SONS, INC.

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TO
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PREFACE

This book has been written to serve as a textbook for classes in home furnishing, as a practical book for homemakers, and as a book of general information for interior decorators. As a textbook it can be used for long or short courses. The last chapter consists of two complete sets of class problems, of which the first supplies problems for each chapter in the book, and the second, definite projects, such as the decorating and furnishing of a small home.

Unlike other books on home decoration and furnishing, this one treats the traditional and the contemporary styles with equal completeness. It considers the furnishings of a home both room by room and subject by subject; for example, there are separate sections on living rooms and bedrooms, and separate sections on textiles and furniture.

I am indebted for ideas to the artists, decorators, and craftsmen with whom I have worked, to the students in my classes, to the authors of the many books on art that I have examined, and to the art teachers with whom I have studied in the United States and Europe. My special gratitude is due to the following persons who have read all or part of the manuscript of this book: Florence Spiehler Cook, Ruth R. Treganza, Marion Clark, Nellie W. Ullrick, William G. Whitford, Thomas E. Tallmadge, Virgil D. Westbrook, Arthur Carhart, and Norman E. Rutt. I wish to thank also those who have lent photographs with which to illustrate the book. This courtesy is acknowledged under the pictures.

Evanston, Illinois
February 21, 1935

ANNA HONG RUTT

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HOME FURNISHING

PART I

CHAPTER 1

THE IMPORTANCE OF TRAINING IN HOME FURNISHING

*The common problem, yours, mine, everyone's,
Is—not to fancy what were fair in life
Provided it could be—but, finding first
What may be, then find how to make it fair
Up to our means: a very different thing!*

ROBERT BROWNING

The appearance of the home is the most critical art problem that a family has to solve. There is no more important agent in the development of visual good taste than the everyday surroundings of the family. Since the home is the place in which to foster and direct the spiritual, intellectual, and physical growth of all members of the family, the appearance of the home should be worthy of its high purpose.

The family that appreciates art quality in man-made things lives a richer life than a family that is not aware of it. Each member of a family group that has good taste will have a higher understanding of the meaning of home, and may in turn be inspired to create a home that is fine. These members will also have within them a source of satisfaction and joy that will always be a comfort, for it will not disappear with loss of health or material means.

From the point of view of economy it is necessary for the home maker to be able to distinguish the ugly from the fine. The average person has to part with the belief that only costly things

are beautiful. Any type of environment may have beauty if it attains fitness and harmony, which are secured by good selection and arrangement.

The average home maker is not able to select and arrange her furnishings without certain training to give her standards of taste. Nearly everyone has some natural ability to recognize and create harmonies, and in most adults this power can be developed by study and experience in creative problems. The majority of women are eager to devote time and effort to the study of home furnishing.

No undertaking in life deserves more intelligent handling than the budgeting, selection, and arrangement necessary in establishing a home. The woman as spender of family income is faced with a problem as serious as that of the man in producing it. In the United States about two billion dollars are paid out annually for furniture, and it is safe to say that only a small fraction of it is expended by persons who are qualified for the task.

BENEFITS OBTAINABLE FROM THE STUDY OF HOME FURNISHING

The individual should gain:

1. The following personal benefits:

- a.* Power to recognize and appreciate beauty and the means by which it is attained.
- b.* Ability to create harmony in color and form.
- c.* Sufficient knowledge to express her own personality in her home.
- d.* Greater self-confidence.
- e.* A more active imagination.
- f.* A wider personality.
- g.* Joy in the use of art materials.
- h.* A new way to escape from worries.
- i.* A general interest in the space arts.

2. The following abilities of benefit to the family:

- a.* Ability to create a home of taste—a social asset.
- b.* Ability to recognize moral and spiritual values in surroundings of taste.
- c.* Ability to economize by the proper use of a furnishing budget, and by helping the family to do its own decorating and furniture making wherever advisable.

- d.* Ability to direct the leisure-time craftwork of the family so that hobbies are developed.

3. The following interests of importance to society:

- a.* Interest in having one's house, neighborhood, and city look well.
- b.* Interest in the interior decoration of schools, churches, clubs, and hospitals.
- c.* Interest in housing problems and projects.
- d.* Interest in raising the general level of taste.
- e.* Interest in consumers' organizations.
- f.* Interest in craftsmen and designers.
- g.* Interest in world citizenship through international art movements and contact with foreign products.

CHAPTER 2

THE ART OBJECTIVES OF HOME FURNISHING

BEAUTY

The supreme achievement for which we strive in home furnishing, just as in every other art pursuit, is beauty. Although difficult to define or explain, "beauty" might usually be considered to be "that combination of qualities that is pleasing to the eye or ear." Philosophers do not agree upon the meaning of the word, and neither do artists, especially those of different times and different lands. The Orientals say, "One man's beauty is another man's ugliness." A helpful discussion of the meaning of beauty is presented in Chapter 2 of a book entitled "Art for Amateurs and Students" written by George J. Cox.

The philosophy of beauty is known as aesthetics. Aestheticians have studied objects made by man, and by determining what qualities are common to all beautiful things, have established certain laws and principles that help us to recognize and appreciate beauty. These principles form a basis for judging the art quality of any object. An understanding of the components, principles, and aims of art helps to clarify vague ideas about beauty, partly by providing a standard terminology relating to it.

Use these art components	According to these art principles	To achieve these art objectives	
Line	Proportion	Expressiveness	} Beauty
Form	Balance	(Personality)	
Texture	Emphasis	Unity	
Pattern	Rhythm	Order	
Light	Repetition	Honesty	
Color	Variation	Functionalism	
	Opposition	Fine space relations	
	Transition	Color harmony	

EXPRESSIVENESS

One way to approach the subject of selecting, decorating, and furnishing a house or apartment is to seek to express some definite idea in it. The most interesting homes, large or small, are those which are consistent throughout. For this reason, the expressiveness of houses and their furnishings deserves careful study.

There are similar terms more commonly used than expressiveness, such as the character of a home, or the personality of a home. The word expressiveness is preferable, however, because it implies the power to excite emotional response that is lacking in the word character, and it avoids the suggestion of human attributes which is contained in the word personality. Talbot F. Hamlin uses the word expressiveness in regard to exteriors and interiors of houses in his book "The Enjoyment of Architecture." He says, "All good architecture should have this gift of expressiveness. Every building, every well-designed room, should carry in itself at least one message of cheer or rest or power. . . . In the buildings which seem alive with some message the architect has succeeded; they are true works of art."

The following are some of the ideas that are expressed in homes, consciously or unconsciously: repose, animation, naturalness, sophistication, intimacy, formality, warmth, coolness, delicacy, strength, freshness, antiquity. Since it is not possible to consider in detail all the ideas that may be expressed in homes, some of the typical ones are used here to illustrate expressiveness. Whether one lives in an apartment or in a house, the home may express formality, informality, modernism, or naturalness.

Formality. A home that expresses formality usually also expresses dignity, strength, reserve, and impressiveness. Features which contribute to this effect in a house are unbroken lines, large spaces, and a symmetrical façade, that is, a house front in which the two vertical halves are alike. In an interior, formality may result partly from conservative color of subtle or austere quality. The furniture is usually traditional in style though not necessarily so. The family that creates a home of this type usually lives a conventional, dignified, ordered life made possible by efficient service. A house which expresses dignity is not a mere

lifeless representation of that quality but an active thing influencing the emotions and behavior of all who enter it.

Informality. The informal home usually expresses friendly hospitality, intimate charm, and coziness. A house that has asymmetrical balance expresses the idea of informality through its varied design, its broken lines, and sometimes by its picturesque features. Its livable interior is often the result of using bright, warm colors, and simple, comfortable furniture. The family that selects a home of this type is usually unpretentious, somewhat unconventional, and often dependent on self-service.

Modernism. The modern home expresses the spirit of this machine age. Le Corbusier's famous definition of a house as "the machine in which we live" indicates the importance of functionalism in a modern house. Modernism expresses the directness and speed of the youth of today. This effect is achieved by stripping off all non-essentials in designs for furnishings and houses. For a complete discussion of the twentieth-century style see Chapter 10.

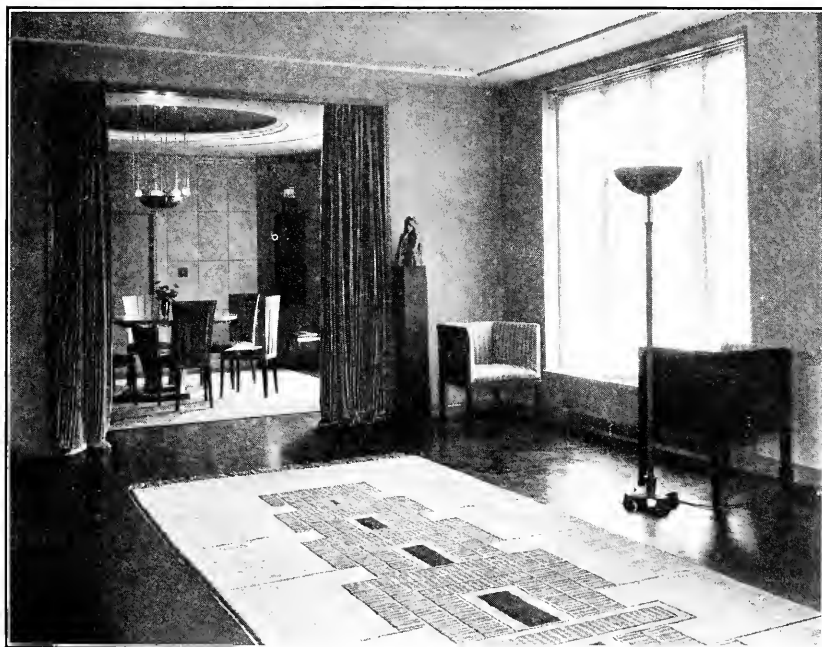
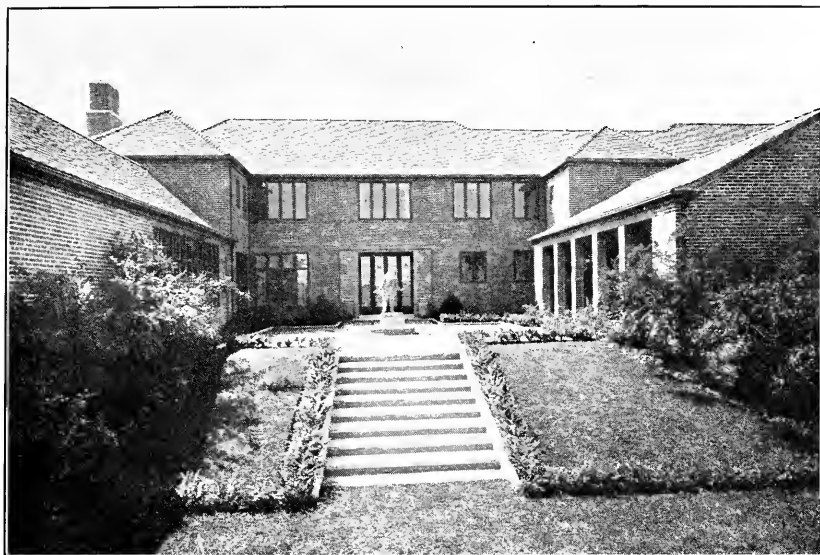
The families that choose modern furnishings are usually young, courageous, experimental, impersonal, and logical. They are interested in a style which is expressive of their own day.

Naturalness (Primitiveness). A natural or primitive type of home may express the following things: simplicity, handmade quality, sincerity, thrift, naïveté, playfulness, rugged force, unpretentiousness, originality, or protest against artificiality.

Among the things which contribute to the attainment of the natural effect are the use of native materials and native styles, handwork showing natural irregularities in structure, direct treatment, inexpensive materials, and peasant or primitive colors. Labored effects, fine finish, and imitations are avoided.

Houses of this type are not numerous but they are to be found in every part of the United States. Many families in the Southwest have shown their appreciation of the native art of that section by creating homes inspired by rather primitive American-Indian, Mexican, and Spanish forms of art. Along the Atlantic there is appreciation of the vigorous, natural quality in the primitive Pilgrim houses and furnishings that are reproduced today. Many farm homes in various parts of the United States are fittingly furnished with simple furniture some of which is handmade.

It seems wise to explain the meaning of the word primitive as



Courtesy of Mr. and Mrs. Eliel Saarinen

The Michigan home of the architect Eliel Saarinen expresses dignity and formality because of its balance and restraint. Order and harmony are important factors in the beauty of the interior. Note the repetition of circular lines in the luminaire, ceiling, and table. Mrs. Saarinen designed and made this handsome rug.



Courtesy of Mr. and Mrs. Lennart Palme

This picturesque house expresses informality and friendliness by its varied construction materials, including a sod roof. Although located in New York it suggests a Scandinavian farm home. In the lower picture a corner of the dining room reveals the honesty and directness of hand-hewn timbers and peasant wall-painting.

it is used in interior decorating today. In the words of a dictionary primitive may mean "simple or crude, old-fashioned, characterized by the style of early times." The word crude in this connection is not used in a derogatory way. It means merely "in a natural state, unrefined, unpolished, unfinished; showing lack of skill in workmanship." The words primitive and crude are used in describing the quality of sincerity that is today prized in many forms of art, from Negro sculpture to peasant wall painting.

Persons with highly trained taste often prefer articles of primitive and peasant construction because such products usually have satisfying realness, whereas the products of more highly organized society are too often artificial. It is amazing to see the contrast between the high art quality in the primitive textiles in museums and the lack of art quality in many of the textiles for sale in the shops of today. The unsophisticated artist knows better than to imitate nature exactly in his patterns. His feeling for suitable design is partially due to the fact that he alone is responsible for the entire object on which he works. Therefore he plans, makes, and decorates each article to suit its construction material. But his good taste is as unstudied and innate as his joy in his work.

The average home maker is not interested in a primitive or natural effect in her own home. Some artists and other creative persons, however, have found that the simplicity and realness of this type of furnishing are expressive of their own ideas. They believe that the creative spirit does not thrive in luxurious surroundings or among sophisticated reproductions of other periods. The artist Paul Gauguin who fled from Paris to Tahiti provides an extreme and famous example of this attitude. His feeling about "civilization" was so intense that he spat whenever he spoke that word.

The four different expressive ideas explained here are usually not used in their most extreme forms. These ideas and others are often combined and modified.

Unfortunately one often sees an effect that is the result of expressing an unworthy idea in home decoration and furnishing. Some owners seek to impress others with their wealth or importance, and so select highly ornamented and polished palatial

furniture, not realizing that this is mere ostentation. Very often families of small means make the mistake of trying to imitate the furnishings of people of wealth, and succeed only in being pretentious and insincere.

EXPRESSING THE OWNER'S PERSONALITY

It is the personality of the owner and his family that determines the idea to be expressed in a home. Qualities sincerely characteristic of the family that is to live with it should be the basis for the home furnishing. An interest which has permanent significance, and not merely a passing fad, should provide the inspiration for a plan of decorating and furnishing. It is true, of course, that the income, as well as the taste of the family, must help to determine the type of home to be created.

If a family likes to do things in a formal way with careful regard for the conventions, that attitude should affect its choice in architecture and in home furnishings. On the other hand, if a family has an informal, domestic, stay-at-home attitude, it should select a more picturesque, but simple, type of house and garden and furnishings. A modern artist might create a distinctive effect by making his own furniture at small cost, using a plain type of modern furnishing corresponding to his own simple way of living. The historian's family naturally inclines toward antiques. The carefree and casual family that spends summer out-of-doors and lives in a remodeled stable in the winter wants heavy, indestructible, and rough furniture. A traveled lady of sufficient means and love of elegance may have her apartment done in a sophisticated French fashion. An old-fashioned bride might like the quaintness and simplicity of the Early American style.

A certain writer of American Indian songs uses rather crude, simple furniture with Indian rugs, baskets, and pottery. One celebrated flower-lover has a vine-covered house that is close to the ground so that she can step right out among the flowers. Californians who love the romantic Spanish style use it to build charming homes. Many a recluse who does not wish to be disturbed has a high hedge, an uninviting house with few windows, and furnishings of a restrained sort and sober color. The indefinite or capricious type of person generally has a collection of things that expresses her confused state of mind.

The fact that a family may contain several conflicting personalities may often make it necessary to effect a compromise as to the idea expressed in a home. Therefore there would have to be modifications and combinations of ideas to suit particular cases. Common sense is a good guide in this as in all other applications of theories. Imagine the background that a dainty mother might create for her sons if she were lacking in taste.

It is not difficult for any family to decide whether it is more formal or informal in its tastes. Usually it is also easy to determine whether a family leans more towards natural, subtle, or modern effects. With these decisions made, the selection of a suitable house and appropriate furnishings is simplified.

UNITY

Another important objective in home furnishing is unity. Unity means an organized interrelation of parts producing singleness of effect in form, pattern, texture, color, and idea.

Unity of form results from likeness of shape. In any scheme enough of the surfaces should be similar in shape and size to result in the domination of one form. In a rectangular room, a rectangular dining table, and a rectangular rug, carry out the same form idea and help to produce unity.

Unity of pattern results from using patterns which are harmonious in type and size. Unity of texture results from the use of consistent textures. Unity of color is considered fully under color harmony (page 42).

It is possible to obtain such color, form, pattern, light, and texture that they affect the mind in the same way and produce unity in emotional effect. For example, if a cheerful, but reserved, masculine effect is desired, it could be achieved by using brown and red colors, large angular forms, abstract patterns, architectural light, and such textures as are found in oak, crash, iron, parchment, and leather. All these elements express the same decorative idea, and each one adds to the others, so that the effect is heightened and unity assured.

A room that has organic unity seems complete and gives the impression that nothing could be taken away or added without interfering with the wholeness of it.

ORDER

Orderly arrangement is essential to beauty because the human mind desires order. Logical placing of furniture to suit its purpose and to harmonize with the lines of a room forms the basis for order in home furnishing. A room that is overcrowded with furniture can not seem orderly, however. Too many pictures and too much bric-a-brac produce a restless, disturbing effect. In a home there should be empty spaces for the sake of order alone.

Disorder in a home effectually prevents beauty. No better suggestion can be made than "to have a place for everything, and everything in its place." Many closets, plenty of furniture with drawers, and a storeroom are conducive to order. Orderliness in a home is a matter of habit, which the members of a family should acquire.

HONESTY

Honesty is an important consideration in the furnishing of a home, and it appears in several connections. In the first place, the owners should choose deliberately a type of furnishing suited to themselves and their income. Families with small incomes should expend their money to achieve comfort, not show.

Honesty forbids the use of any imitations. The surface of one material should not be treated so as to make it resemble another one. For example, metal beds painted with wood graining are in poor taste. Plaster beams and wall paper that imitate wood, and cheap wood painted to look like expensive wood, are insincere. Some common examples of imitations are linoleum with the markings of marble, artificial flowers and fruit, and fireplaces that are not intended for fires. On wood furniture, imitation carving that is pressed in by machinery is dishonest.

Materials themselves should be honestly used, that is the form of the article should be consistent with the material used in making it. If an object is made of iron, it should express strength and durability. Therefore lace-like designs are not desirable in an iron railing. Wood should not be carved into deep convolutions and high peaks as if it were no more solid than snow. Fine detail is not consistent with heavy marble, for stone should ex-



Courtesy of the Del Monte Press Bureau

Unity is expressed in this Spanish Colonial home in California. The straight lines of the architecture are repeated in the furniture designed for the room by Mr. E. R. Moffat. Textural unity is achieved by having throughout an interesting primitive quality that accords with the hand-hewn planks of the floor and the ceiling beams.



Honesty is expressed in the interior architecture and furnishings of this remodeled attic apartment; everything has a sturdy handmade appearance.



Functionalism is the basis for the plan of this room and its furnishings designed by Norman Bel Geddes.



Courtesy of the Japan Tourist Bureau

This room in a Japanese home is an excellent example of restraint in emphasis. The center of interest is of course the alcove with the picture and the flower arrangement. The effect is restful and quiet.

press strength and weight. The modern designers are particularly skilful in making materials and forms harmonize.

Honesty of workmanship is perceived most easily in hand-made articles, because they are direct expressions of human hands and brains. These articles have particular genuineness because they bear the marks made by the craftsman and his tools. Among these are handmade furniture, rugs, textiles, pottery, glassware, and metal objects.

There is also a sincerity about good machine-made articles that have been especially designed to suit machine production. Honesty is most apparent in objects made by simple, direct processes.

Honesty enters into the producer's attitude as well as into the consumer's. From the manufacturer and the dealer, the consumer has a right to expect honest statements about the quality of furnishings. She also is entitled to much more consideration in the matter of price than she has had in the past.

FUNCTIONALISM

Any object that does not function is a failure. The home that does not permit its occupants to find peace, comfort, and relaxation is not functioning. The needs of the family form the basis for the selection of a home and its furnishings.

A living room so fine that the men of the house do not feel free to lounge in it does not serve its purpose. A room so cluttered with bric-a-brac that one has to be on guard against upsetting things does not function. Curtains that shut out the view in daytime, lamps that throw light in the reader's eyes, vases that are tippy, and pitchers with spouts that do not pour well are examples of failure in function. Some of these illustrations show the close relation between form and function.

The wrong kind of material, color, or decoration may be a handicap to functional quality. Carvings in wood so deep that they are impossible to dust, light rugs and upholstery that have to be cleaned often, and perishable silk curtains are not functional in the home of a family of modest means.

Modern designers have especial respect for functionalism. They have concluded that beauty and utility are partners, not enemies.

Some of their new ideas are so logical that we wonder why they were not used long ago.

FINE SPACE RELATIONS

Needless to say, fine space relations are essential to beauty. They are the result of fine use of line and form. It seems best to omit a discussion of them at this point as it is given under line and form, and proportion (pages 17, 18, and 53).

COLOR HARMONY

Color harmony can not be entirely disregarded in this chapter, as it is one of the most significant aims of home decoration. Its discussion and explanation are omitted here, however, as they occur naturally in the chapter on color (page 42).

CHAPTER 3

ART COMPONENTS

The components that must be considered by everyone who is dealing with interior decoration, or with any of the other space arts, are line, form, color, and texture. Two additional components, pattern and light, are important factors in interior decoration. All these elements should be controlled by the decorator in order to produce desired effects.

LINE

Line is a very important element in interior decoration. Sometimes it is so much a part of form that it is difficult to consider it separately. The outlines, or contours, of either two-dimensional or three-dimensional forms are lines; but the areas, or the solids themselves are known as forms.

Lines have definite emotional significance depending upon their direction and their quality. Man has associated certain elementary ideas with certain lines because these ideas are associated with similar positions of his own body. When he lies down, he is resting or sleeping; therefore the horizontal line naturally suggests repose, steadiness, and duration. Since, when he is standing, he is at attention and ready to act, vertical lines suggest activity and life. Because he bends forward to run or to pull things, a diagonal line suggests decided movement and force. In relaxation and play the body takes positions that are curved, and so curved lines are thought of as being gracious and flexible.

In interior decoration straight lines are considered intellectual rather than emotional, classic rather than romantic, and sometimes severe and masculine. Curves are used to achieve a more joyful, subtle, and rich effect. Curves must be carefully designed and well used, however, or they tend to produce an appearance of weakness and instability. The curves to be found in an oval are varied and interesting, whereas the curve of a circle is con-

sidered by conventional designers to be obvious, and by the moderns to be strong. Diagonal lines are too active to be used much in the home, for they express decided restlessness.

A decorator who understands the use of line can do much to improve the appearance of a poorly proportioned room. For example, strong horizontal lines improve a room that is too high, and vertical lines add apparent height where it is needed. The lines of the window curtains can be made to improve the proportions of poor wall spaces and windows.

FORM

The term form applies to two-dimensional or three-dimensional objects. Good structural form is the most important quality any article can have, for without it, excellent color, texture, or decoration are of no avail. It takes some experience and training to recognize good form, but the most important test can be applied by a beginner, for it is only this: "Is the article simple?" If it is not simple it is probably poor in its structural form.

Two additional essentials of good form have been considered under separate headings. They are: first, that the form of an object should suit the function of the object (page 15); and second, that the form of an object should be influenced strongly by the material from which it is made (page 12).

SURFACE PATTERN

The term surface pattern refers to any sort of extrinsic surface enrichment and applies to both two-dimensional and three-dimensional objects. In interior decoration it is well to use the word "pattern" rather than "decorative design," because decorators, sales people, and the public understand the meaning of the adjectives "patterned" or "figured" as opposed to "plain."

Surface pattern contributes liveliness and interest to a room. Many a dreary room owes its dullness to its lack of pattern, but a room that is restless and exciting usually has too much pattern.

The cost of an article is no indication of the quality of the decorative pattern used on it. Surface pattern adds to the cost of an object, so it is often true that the most decorated objects are the most costly. The finest designers, being high-priced, are

usually employed only for expensive goods. It is well known, however, that their designs are often copied in inexpensive materials. Strange as it seems, it is true that articles having the least adornment generally have the best art quality.

Since many of the patterns in carpets, curtains, dishes, and wall paper are poor, it is necessary for women to discriminate. A course in design helps a person to judge patterns. Discussion of the points involved in good design might be useful at this point.

BEAUTY IN SURFACE PATTERN

Beauty in surface pattern is produced by having:

1. Excellent design in the individual motifs.
2. Fine arrangement of the units in a repeat pattern.
3. Possession of definite character.
4. Honesty in technique.
5. Evidence of joy of the designer.

Units of Design. In the individual units of design the most important quality is fine relation of spaces. The shape of the design unit and the shape of the background spaces are equally important.

There are three general classes of motifs of design: naturalistic, conventionalized, and abstract (or geometric).

Naturalistic Motifs. Naturalistic motifs are those that look like pictures of flowers, fruit, animals, people, or scenes. Pictures are proper on walls, but not as decoration on articles. A picture of a bouquet of roses may be pleasing, but to see dozens of such pictures, on the wall paper, would be unendurable. In all good designs the foreground and background spaces are planned in careful relation to each other. When this organization of spaces is done well, the naturalistic motif is so changed that it has become conventionalized.

Sometimes in reproducing period rooms, it is justifiable to use naturalistic patterns that are true to the period, but usually better ones that are equally authentic are available. It is true that there are a few good naturalistic patterns, having a certain primitive, naïve, child-like quality, but it takes an expert to recognize this type of pattern. Since a great many designs are naturalistic, it is a challenge indeed to find others.

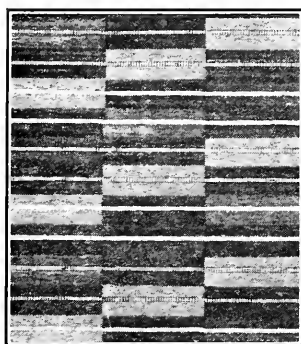
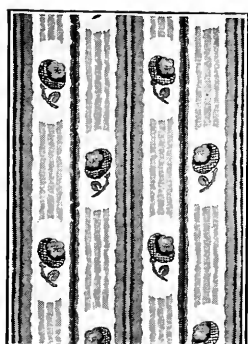
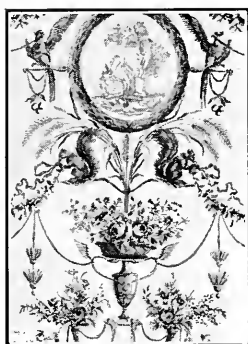
Conventionalized Motifs. A conventionalized motif does not look like the picture of a natural object. The natural object that inspired the design may have been so changed that it is no longer recognizable. Both the form and color of a design are modified or conventionalized to suit the material upon which it is to be used, and the purpose of the article. Conventionalized design is not necessarily good by any means. It may be commonplace like most of the old-fashioned stencil designs.

Abstract or Geometric Motifs. Abstract motifs are not based on natural forms but are themselves pure form. Their beauty lies in fine shape and proportion. The Greeks realized the value of abstract form and developed it to a high degree. The Mohammedans, for religious as well as aesthetic reasons, for a long time used no natural forms in their designs. Today also modern designers prefer the impersonal, geometric motifs to plant or animal forms. The best designs procurable now are of the abstract type, although there are also many poor, freakish, geometric designs. Abstract motifs include stripes, dots, checks, and plaids, as well as the many less usual geometric forms. This type of design can express almost any idea desired, depending upon the size and color of the motifs and upon the material used.

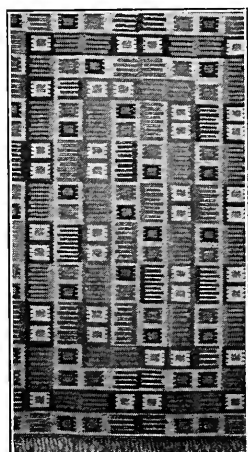
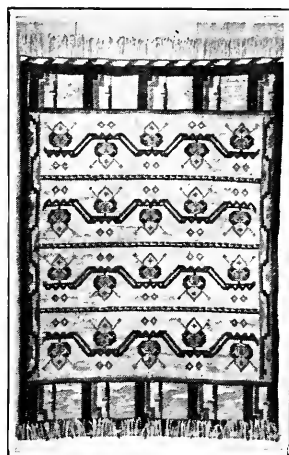
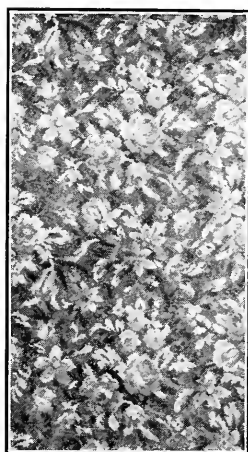
Mixed Motifs. Sometimes a pattern is made up of different types of motifs, such as abstract and conventionalized. Such a pattern may be tested by noting whether its various parts have unity in form, size, and idea.

Arrangement of the Motifs. Beauty in pattern depends upon good arrangement of the design unit, in addition to good design in it. The units may be arranged in borders, stripes, checks, diamonds, and ogival, or irregular plans. Arrangement is so important that the same unit might appear insignificant when used sparsely, but distinctive when used in a compact scheme where the background spaces have the right relation to the size of the units themselves. Usually a compact arrangement of the units is desirable because then the individual units are less important than the entire surface pattern.

Possession of Definite Character. The most interesting patterns are those that have definite expressive quality. A design may have a feeling of dignity, quaintness, speed, restlessness, or whatever quality the good designer wishes it to have. The char-



Of the textiles above the one at the left is naturalistic in pattern, the one in the center is conventionalized, and the one at the right is geometric.



The floor covering at the left has a naturalistic pattern, the one in the center is conventionalized, and the one at the right is geometric.



The conventionalized pattern of the textile in the chair above is too large for the chair, which has good construction lines, however.



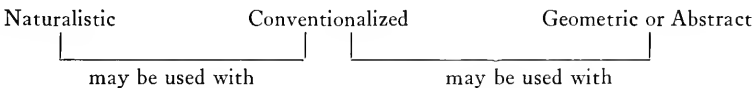
The naturalistic figures in the upholstery fabric above are disturbing. Pleasing formal balance is obtained in this group, which is placed in relation to the mirror panel.

acter of a pattern is determined by the direction of the lines and by the shapes and relations of the spaces.

Honesty in Technique. Proper regard for the medium insures honesty in technique. For example, patterns for textiles should look cloth-like. The process by which the pattern is applied to an article should also influence its design. A pattern to be carved in wood is necessarily bolder than one to be painted on silk.

Joy of the Maker or Designer. This quality is seen most commonly in the work of children, peasants, and primitive people. Their work often has naïve charm, playfulness, directness, and apparent ease of execution. It is the opposite of work that appears to have been labored, over-done, and intellectually perfect, but dull, static, or lifeless. One feels that peasant costumes are often so expressive of joy that the exuberant maker could not possibly stop until they were decorated all over. Crazy quilts with hundreds of kinds of experimental stitches are expressive of the glad adventurer in color and pattern. Many designers of today produce results that speak of work done with joy.

Pattern Agreement. In different articles that are used in the same room, the types and sizes of patterns should harmonize. Unobtrusive, medium-sized stripes seem to combine well with almost any other designs. Semi-naturalistic forms harmonize with conventionalized motifs, but should never be used with abstract patterns. Highly conventionalized patterns, however, may be combined with geometric patterns.



The Amount of Pattern. Opinions differ as to how much pattern is desirable, but it is usual to plan that at least one fourth of the total surface areas of a room will have pattern. If the walls and carpet are plain then the draperies and two thirds of the upholstery material may well be patterned. If the floor covering is patterned, as with Oriental rugs or carpets of hooked-rug design, it is advisable to have plain walls, plain draperies, and plain material for about two thirds of the upholstery fabrics. If a room is occupied but briefly there can be more pattern in

it than otherwise. A large room can support more pattern than a small one. If the occupant of a room is gay and young she may desire considerable pattern. On the other hand, a nervous person may want no pattern at all. Some delightful contemporary rooms show no pattern, but have such interesting form, color, and texture that pattern is not needed.

Unnecessary Use of Surface Pattern. It is the opinion of modern designers that a material which in itself has interesting local variation has already the ideal decoration. Surface enrichment is not necessary for beauty; in fact, it is often a detriment. If the structural form of an object is good, if the material of which it is made is suitable, and if the texture and color are pleasing, it does not need surface adornment. Unfortunately women are apt to consider undecorated surfaces bare and uninteresting. The truth of the matter is that so little decorative pattern is good, that the untrained person is wise if she buys plain things.

SUMMARY

GOOD QUALITIES IN SURFACE DECORATION

1. The decoration should be necessary for the complete beauty and expressiveness of the article; if it is not, it should be omitted.
2. The decoration should follow the same shape as the contour of the part upon which it is placed.
3. The decoration should be placed at natural structural points on the object decorated.
4. The decoration should never interfere with the function of the article, as would be the case with a carved chairback that left an imprint on the shoulders of the occupant.
5. The decoration should be simple. Often elaborate designs are vulgar.
6. A design should suit the process used in its production—a violation of this being fine detail in a linoleum-block print.
7. The design should fit the material it decorates and should express the same idea. For example, fine detailed design is not proper on burlap.
8. A design should have some definite character such as quaintness, dignity, etc.

9. The design should be of the right historic period if the article is period in feeling.

10. A design should appear to be a joyous expression of the creator, and not a labored, forced piece of work.

11. In an all-over pattern the motifs should usually be packed close together so that they are not seen as individual units.

12. The background spaces as well as the foreground motifs should make a fine pattern.

13. It adds interest to a design if background and foreground spaces interpenetrate so that the effect is reversible, and the background is definite enough to be considered as foreground.

14. A decorative design should not be pictorial or naturalistic.

15. The best designs are abstract or conventional, although abstract and conventional designs may also be poor.

16. The various parts of a design should be unified in shape and scale.

17. The coloring should suit the design: for example, bold colors are best for bold patterns.

18. Out-of-the-ordinary designs are most desirable.

TEXTURE

The term texture was originally used only in connection with woven things, but now it applies to all visual objects, and is used by decorators as the class name of those tactile qualities which interest them. Accordingly, the idea has to do with roughness or smoothness, pliability or rigidity, and fineness or coarseness of construction material. Some writers consider that the idea involves qualities of the execution as well as the construction material of an article.

All visual objects have textural qualities which we first realize as children through the sense of touch, although later we are able to perceive the textural quality of an object without having to feel it. Textural quality is very much more important to some persons than to others. A keen sense of touch sometimes compensates for a less acute sense of sight or hearing. The sculptor is particularly concerned with texture, and often conveys his idea so well in his work that it is almost impossible for a sensitive observer to refrain from running his hand over sculptured forms,

regardless of protesting guards. Sculpture should be felt as well as seen to be fully appreciated, both as to form and texture.

Texture Harmony. To the home decorator, texture is extremely important because woods, metals, plastic materials, potteries, glass, textiles, and even flowers should be related in texture if they are to be used together. In furnishing a home, one of the first decisions to be made is about the wood in the furniture, as this affects the texture of all other furnishings. Obviously oak and mahogany can not be combined, because they speak different languages. Walnut is medium in texture and can be used either with mahogany or with a light type of oak. Each kind of wood seems to produce a different feeling in the observer. Pine, oak, and hickory suggest strength. Mahogany requires the delicacy of fine silk, satin, and velvet textiles, roses, Oriental rugs, and light-weight brass hardware to accompany it, whereas with oak, heavier materials such as tapestry, rep, large-patterned linen, iron, parchment, and sturdy flowers should be used. Early American maple and pine call for handmade, cottage-type furnishings, like hooked rugs, pewter, and pottery. Later it will be helpful to the student to analyze the significance of the materials that were combined in each of the great decorative movements presently to be considered.

Decorators, both professional and amateur, are becoming more aware of the importance of texture. There is still great need for improvements in this respect, however, for many women know nothing about texture. A woman who would be shocked to see a wash dress, a fur coat, satin slippers, and a straw hat worn together might not even be aware that the rough lava bricks in her fireplace, her fine Oriental rug, her ruffled Swiss curtains, and her iron lamp stands were equally inharmonious. In setting the dining table many problems arise in which texture is fundamentally concerned, because of the large variety of materials used in table service. This subject will be treated further in a later chapter. There are no rules about texture agreement, but the sensitive person feels when things are right or wrong. Cost is no guide in the matter. This standard test, however, applies here as elsewhere: "Do these articles express the same idea?"

LIGHT

Light is a very important element in the appearance of a home, both by day and by night. No plan of decoration should be made without considering the exposure, the number of windows, the amount of sunshine that enters the room, the trees or vines that shut out light, what season of the year the house is used most, and which effect is more important to the owner, daylight or artificial light.

Light stimulates, darkness depresses us. A sunshiny day makes us sparkle, and a dark day makes us dull. Those who are so unfortunate as to occupy north rooms in the winter time realize the gloom that results from lack of sunshine. On the other hand, light that is too brilliant exhausts us physically, and is as offensive aesthetically as loud noise. There should be plenty of large openings for light, but there should also be movable curtains to control the quantity of light, so that it can easily be changed to fit the needs of the occupants of the home.

Light as a source of decoration is just beginning to be realized. The modern theater has revealed its possibilities, and modern decorators are now experimenting with it and obtaining excellent results.

COLOR

Color is so important a component that it is considered separately in the following chapter.

CHAPTER 4

ART COMPONENTS COLOR

An age of color is just beginning, particularly in the United States. Our customary timid use of color is partially due to the influence of the Puritans, who believed that beauty and color were sinful. We have, however, merely been reflecting the general European interest in form rather than color, which dates back to the Golden Age of Greece. The Orient, on the other hand, has achieved marvelous color and has paid less attention to form. Color is considered to be an emotional expression, and form an intellectual one. Scholars tell us that Greek philosophy is based upon the intellect, whereas Oriental philosophy is based upon the emotions, and that accordingly Greek art and Oriental art emphasize, respectively, form and color. The present interest in color may indicate that emotional and spiritual values are henceforth to receive more attention in the Western world.

The Source of Color. Light is the source of color. Color is the impression that the mind gets from certain stimulations of the retina. Color perception occurs because objects, in characteristic ways, reflect or transmit light, which enters the eye, acts upon the optic nerve, and causes the sensation of light and color in the brain. Light rays or waves of different lengths and of different rates of vibration produce different sensations and appear as different colors. There is an optical instrument known as the spectroscope which breaks up or decomposes light and reveals the fundamental colors in spectral arrangement. The shortest visible waves are at one side and appear as blue. The longest visible waves are at the other side and appear as red. The other colors are produced by the intermediate waves. A glass prism or a diamond also may be used to throw sunlight upon a white surface, the complex beam of light being broken up into its component parts, much as in the rainbow.

Objects are usually able to reflect part of a light beam and absorb other parts. For example, if an object appears green it is absorbing all the other colors that make up white light and is reflecting only green. An object that appears white is reflecting all the colors that make up white light. A black object is absorbing all the colors, reflecting none. Theoretical white and theoretical black are limits which can be approached but never reproduced in pigments.

Complementary Colors. Complementary colors are those which, when combined in some definite way, cancel each other completely according to some corresponding test. Complements in pigments and complements in colored lights are not the same. For example, complements in pigments are those which, when combined, completely neutralize each other and produce gray. Complements in light are those which, when combined, produce white light. Thus, when yellow and blue lights are combined they cancel each other and produce grayish white, according to the theory of psychologists, who work mainly with wave lengths and the effect of light upon the retina. But when yellow and blue pigments are combined they produce green, according to the theory of the artists who work with pigment and reflected light.

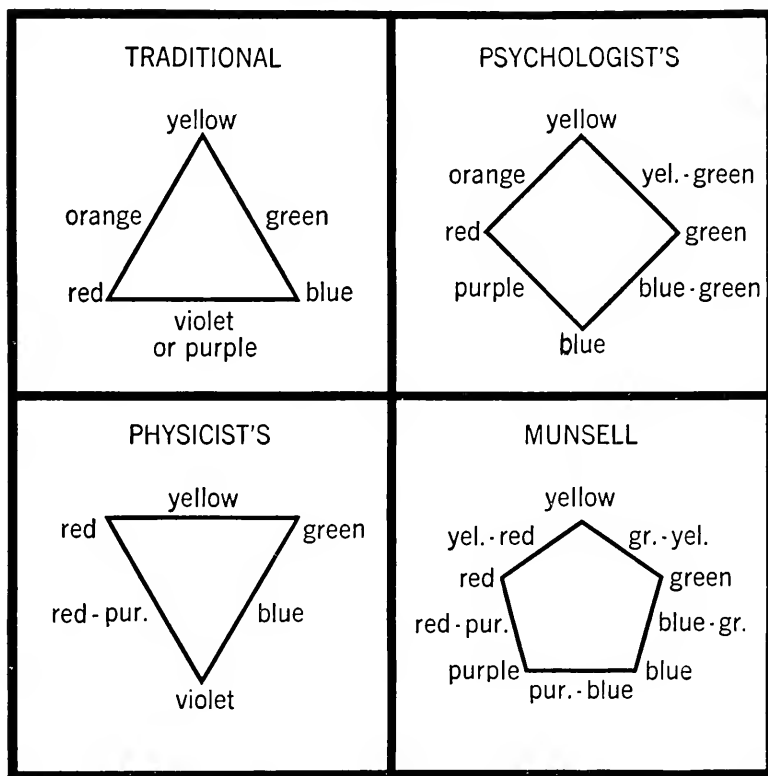
For convenience in use, the colors of the spectrum are generally arranged about a polygon or circle in such a manner that complementary colors appear opposite each other.

COLOR THEORIES

It is not within the scope of this book to present a complete account of the theories of color used by workers in the fields of physics, physiology, psychology, and art. Each field is concerned with different phases of the study of color, and it is to be expected that their theories would differ greatly. There is much interesting and contradictory material in the various branches of color study. The figures on the next page illustrate three color theories—the traditional, the physicists', and the psychologists'—and also the Munsell system of color notation. Polygons are used in preference to the customary color wheel, because the definite changes that occur in the basic colors can not be indicated so vividly on the circumference of the circle.

The basic or primary colors used in each of these theories are shown at the vertices of the figures. The secondary colors, which result from combining adjacent primaries, are shown between the vertices.

COLOR THEORIES



1. The Traditional (Pigment) Theory. This theory was presented before 1850 in publications by M. E. Chevreul, but it is based on a knowledge of color that dates back to antiquity. The same theory has appeared under many names and has been accepted without question until recently. This theory is based on the supposition that red, yellow, and blue are the fundamental colors, which can be mixed so as to form all the other colors, but can not themselves be made by mixing any other colors. The secondary colors are considered to be orange, green, and purple. This theory is especially useful in the elementary schools, where

children are learning to mix pigments. Since it is a well-known theory it probably needs no further explanation here.

2. The Psychologist's Theory of Color. This theory is based on four fundamental colors: red, yellow, green, and blue. The secondary colors are orange, yellow-green, blue-green, and purple. The complementary colors are opposite each other on the diagram. When a pair of these complements are twirled on a top, the top appears to be pure gray. A simple way for determining what color is complementary to another color, according to this theory, is to look for half a minute at a colored disk against a white background. When the disk is removed, a round spot of the color that is complementary to the one removed will appear as an after-image. Psychologists base their theory on their experiments with normal and color-blind persons.

3. The Physicist's Theory of Color. The scientific light theory used by physicists is now also employed by modern artists. It was not originally designed to deal with the mixture of pigments, but Hatt explains its adaptation to that problem in his book "The Colorist." Since colored light is becoming steadily a more important factor in decoration it is wise for the decorator to understand the effect of combining colored lights as well as pigments.

The physicist's theory maintains that the true primary colors, the sources of all other colors, are red (scarlet), green (emerald), and violet (blue-purple). The secondary colors, yellow (slightly orange), red-purple (magenta), and blue (cyan) are produced by combining two of the primary colors in light. The complementary colors, in light, are red and blue, green and magenta, violet and yellow. These complementaries will neutralize each other, when combined, and look like white light if thrown on a screen together.

Modern decorators use these same pairs of complements in pigments and find them delightful. The result of combining them can not be the same as with light, however, because, whereas combining paints grays the color, combining lights adds brilliancy to them. When all the spectrum colors of colored light are present the result is the most brilliant possible, namely white light.

The Munsell Color System. The Munsell color system is a system of color notation by means of which any color can be described in terms of its three dimensions: hue, value, and chroma. For example, R 4/10 is a symbol for a red that has a 4 value and 10 chroma (intensity, chromatic departure from gray), which happens to be the standard red. This system permits the entire visual color field to be mapped out in equal steps so that the visual difference between any two adjacent steps is always the same. Since the color solid assumes the shape of the sphere with white at the top, black at the bottom, and the various hues distributed around the sphere, it is usually demonstrated by a globe rotating around the center axis. The book "A Color Notation" fully describes the Munsell system. The Munsell "Book of Color" is a physical representation of the Munsell system, showing a series of color scales representing different steps in the color solid.

In the Munsell system five equally spaced major hues—yellow, green, blue, purple, and red—and five minor hues spaced half-way between the five major hues form the basis of the Munsell decimal system dividing the hue circle, the spacing in each case representing equal visual differences rather than pigment or light combinations.

Some designers use this system in planning complementary color schemes because the dual complements produced in a five-color diagram are often more interesting than the single complements that occur on a six-color diagram. The complements are:

Yellow and purple-blue.
Green and red-purple.
Blue and yellow-red.
Purple and green-yellow.
Red and blue-green.

The home decorator is concerned with colored pigment in dyes, stains, and paint, and also to some extent with colored light. As she is interested in creating color harmonies, she wants to be able to combine colors well and to mix them when necessary; she also wishes to know about purchasing good pigments. All the color theory that she needs, however, can be learned from a

glass prism hung where the sunlight can pass through it and fall upon white paper, showing the spectrum. The decorator herself can arrange the spectrum colors around a circle or polygon for convenient use. Color taste is much different from knowledge of color theory, and it is discriminating taste that interests the decorator. Therefore, color theories are slighted here, in order that the study of color harmony may be stressed.

MEASURABLE QUALITIES OF COLOR

Color has three qualities, hue, value, and intensity (or chroma), that can be measured with considerable exactness. (These three are as distinct from one another as the timbre, the position in the octave, and the volume of a musical note.)

Hue. The term hue needs little explanation beyond the statement that it indicates the name of a color and is practically synonymous with the word color itself. The color names used most are those of the spectrum colors. In addition to these there are some colors of dyes and paints that are named for the materials out of which they are made, such as yellow ocher, terre-verte, madder, cobalt, indigo, cochineal red, chrome, and gamboge. There is also a group of popular color names that are in no sense scientific, but are nevertheless useful in describing colors. Even when scientific color names are known, they are often so insufficient for practical purposes that it seems advisable to use instead terms that have been derived from the names of flowers, fruits, gems, and so on. Among such names are claret, Titian red, brick red, henna, rust, rose pink, salmon pink, coral, tan, sand, putty, ivory, cream, lemon yellow, citron, olive green, emerald green, turquoise, peacock blue, robin's egg blue, sky blue, periwinkle blue, heliotrope, amethyst, plum color, egg plant, and orchid. Manufacturers and shopkeepers sometimes apply temporary names to colors which happen to be fashionable in order to add interest to them.

Value. Value refers to the amount of light or dark in colors, regardless of hue. The lightest value is white and the darkest is black, but there are as many degrees between them as you choose to consider. In painting a value scale of a color, the normal or spectrum color may be placed at the center of an upright scale. White is added to make the tints which are lighter than

the normal value, and black is added to make the shades which are below normal value. Of the spectrum colors, normal yellow has the lightest and normal purple the darkest value. Color values can be compared best by squinting at them, as nearly closing the eyes helps to shut out color and emphasize value. Tints are sometimes called high values and shades are called low values.

Intensity (or Chroma). Intensity refers to the brightness or dullness of a color. Most colors used in home decoration are somewhat neutralized or dulled. In painting color schemes there are several methods of neutralizing an intense color. The best way is to add its complementary color to it; however, black may be added, or any opposite color or colors. Complementary colors completely neutralize each other when properly mixed. Colors are sometimes described as one fourth, one half, or three fourths neutralized. The popular term for colors that have been reduced in intensity is "soft" colors.

OTHER QUALITIES OF COLOR

Colors may differ from one another also in warmth, apparent distance, weight, scintillation, transparency, acidity, and naturalness. These qualities in general have no firmer basis than our feelings about them.

Warmth and Coolness. One of the most important qualities of color to be considered in interior decoration is its warmth or coolness. Colors that contain much yellow or red are considered to be warm; those that contain a preponderance of blue are regarded as cool. Green and purple are each made up of both a warm and a cool color. A yellowish green is likely to be warm, whereas a blue-green is cool. A red-purple may be warm and a blue-purple cool.

We probably attribute warmth or coolness to colors because of their associations with objects that have warmth or coolness. Yellow and red seem warm to us because they are the colors of sunshine, artificial light, and fire. Blue and green suggest coolness because we associate them with skies, water, ice, and foliage.

In any color scheme either the warm or the cool colors should dominate, equal amounts of each being unpleasant. All the warm colors are harmonious with one another because they belong to the yellow-red family, and the cool colors are friendly with one

another because they are all related to the blues. But the cool and warm colors have nothing in common and usually should not intrude upon one another unless much modified or small in quantity.

In home decoration the warmth or coolness of the colors chosen for a room should depend upon its exposure. North rooms need warm colors, especially yellow, as a substitute for sunlight. The use of a room, too, should be considered. A kitchen done in cool colors may seem cooler than it otherwise would. A house used only in summer or a tropical home might be decorated almost entirely in cool colors.

Advancing and Receding Colors. Advancing and receding qualities in colors are a reality, as psychologists have proved. The warm hues seem to advance and the cool ones to recede. The most strongly advancing color is yellow, then orange, red, green, violet, and last blue. Artists who paint in a logical way make use of this knowledge by keeping the yellow and red objects in the foreground of their pictures and blue things in the distance.

In interior decoration, advancing warm color makes a room seem smaller, whereas cool, pale color makes the walls appear to recede and apparently enlarges the room. This idea also applies to dress, for cool dark colors make a woman appear smaller and warm colors larger. Intense colors advance more than grayed ones.

There is a simple experiment to prove that certain colors appear relatively to advance or recede. Select two squares of cardboard large enough to be seen clearly at a considerable distance. On one card paint a frame of blue around the edge, and a small square of yellow in the center. Then paint the space between the yellow center and the blue frame in this order from the center: orange, red, green, and violet. On the other card paint the colors in reverse order, making the outer frame yellow and the central square blue. When viewed from a distance the first card will appear to have a center which protrudes; the second will appear to have a hollow center. Colored paper may be used for this experiment instead of painted paper.

Because the hue of a color affects the distance at which it appears to be from the eye, it is unwise to use certain combina-

tions for certain purposes. Blue flowers on yellow wall paper will look like holes in the paper, and yellow flowers on blue wall paper will not stay in place, but will seem to be growing away from it. An arrangement of yellow flowers in a blue bowl, or a painting of such an arrangement, is apt to be unsatisfactory, because the bowl will appear not to be at the same distance from the observer's eye as the flowers.

Apparent Weight or Lightness of Color. Studies are being made concerning the apparent weight or lightness of colors. Colorists agree generally that blue and purple are the lightest in weight of all the colors. Green seems a little less heavy than red and yellow, which are the heaviest. When the colors are grayed they tend to become more alike in weight. In home decoration it should be realized that heavy colors seem to belong to the lower part of a room, to the base. Reds, greens, and browns are suitable for carpets because they are heavy enough to stay down, but blue carpets may appear to float. Heavy colors are good for a man's room or a library; lighter-weight colors are better in children's rooms and bedrooms.

Scintillation (Vibration) in Color. Sometimes when brilliant colors are used together there appears to be a curious scintillating or vibrating movement between them, that makes it impossible for a person to see plainly the distinct areas occupied by each. Adjacent colors, if they are of the same value, scintillate most. Complementary colors of the same value scintillate also. Changeable silk is an example of scintillation. Some designers avoid the effect of scintillation, but others seek it. Artists sometimes find it amusing to have the colors in one small area in a room scintillate, such as on a sofa pillow or a table cover. A person who finds it disturbing should avoid it, of course. Anyone who is experimenting with water color might enjoy painting a strip of cardboard in colors that scintillate. This might be used as a temporary decoration on the mantel shelf, desk, radio top, or bookshelf.

Transparency and Opacity of Color. Owing to the various properties of the different chemicals used in pigments, colors often differ markedly in transparency. Painters and decorators have to take these qualities into account because the difference

between transparent and opaque effects in paint is as evident as the difference between a dry stone and a wet one. Certain colors appear juicy and others dry. Expert decorators know that a flat coat of a certain color may be ordinary, but that if the same color is created by means of an under coat of one color and a transparent glaze of another it may be beautiful. Blue, viridian, gamboge, rose madder, and purple madder oil paint are transparent. Sometimes varnish added to a color makes it quite transparent. Early painters used glazes to get rich effects in their pictures, El Greco being a master of that process.

Earth Colors and Acid Colors. In the spectrum a rather arbitrary division might be made between earth and acid colors, but it would probably be somewhat a matter of personal opinion. "Earthy" colors are those made from earth, such as umbers, siennas, and ochers, and also most of the reds, yellows, and sap greens. Vegetable dyes have the earth character. The so-called acid colors made by chemical means, usually from aniline, are magenta, blue-green, carmine, cyan blue, and certain violets. Inherent in them is the idea of artificiality or sophistication in contrast with the primitive appeal of the earth colors. They are not in key with the warm earth colors—which may account for the discordance between them. It is important to avoid using both earth and acid colors in the same design, picture, or room. In gardens, the acid color of a turquoise blue jar would not harmonize with the other colors. Amateur designers imitating sophisticated Viennese color harmonies often make the mistake of combining earth and acid colors. Fine earthy color harmonies made of ivory, white, brown, dark blue, Indian red, yellow, and green, by the Egyptians, can be seen in museums.

Natural Colors. Colors are considered to be natural when they are at their natural value in the spectrum. If the value of a color is changed too much from its spectrum value it becomes devitalized and sophisticated, except possibly the color yellow. Purple, blue, and red are best in dark values because they are naturally dark. Rich, natural colors are preferred by primitive peoples, children, and modern painters. Decorators as a rule do not make enough use of the fact that colors are most forceful at their natural value.

THE EMOTIONAL EFFECT OF COLOR

Color, because of its emotional effect upon us, is largely responsible for the atmosphere of a home. It is capable of soothing or irritating, cheering or depressing, charming or boring, welcoming or repelling. A color changes in emotional value if its hue, value, or intensity is changed. To illustrate: pure blue will have a different effect from greenish blue which is unlike it in hue, or from baby blue which is different from it in value, or from grayish blue which does not agree with it in intensity. An important thing for a decorator to know is how to use color for its emotional effect. Different colors excite different emotional responses, although some people are more sensitive than others and more responsive.

Yellow, which is the color of the sun and artificial light, has an effect of cheerfulness, gayety, buoyancy, optimism, (exultation,) sympathy, and even prosperity. (It almost sings and shouts.) For centuries it was considered a sacred color in China.

In home decoration yellow is indispensable, because more than any other color it gives the effect of light. The modified yellows, such as buff, cream, ivory, beige, ecru, and pale lime yellow, are the most useful wall colors there are, because they have the happy faculty of pulling together and harmonizing the colors used in curtains, carpet, and chairs. (Yellow is a friend to the person with a limited income because it has the power of making inexpensive cottons, linens, and woollens look beautiful.) Gilt and gold color are valuable in bringing life to sober rooms. (A plain gold Japanese screen will bring cheer to a dull room of the more elegant type. Small objects of yellow in the living room supply permanent sunshine in it.)

Orange, a color named after the fruit, is the brightest, most stimulating, and most decorative hue that exists. It possesses the qualities of both red and yellow, and in its pure state it is so warm that it should be used only in small quantities. It expresses energy, spirit, hope, courage, and cordiality.

One of the most-used colors in decoration is orange in its neutralized forms, some of which are tan, peach, rust, cedar, and copper. These soft warm colors are highly desirable colors for living-room backgrounds, that is, ceilings, walls, and floor

coverings. They radiate hospitality and cheer. (They are autumn colors and should be used especially in autumn and winter furnishings.)

Brown, that most useful of colors, is being recognized again after a period of unpopularity. The brown period, or Mission Period, was a reaction against the ugly reds and greens used by the previous generation. But the reformists carried their crusade so far that walls, woodwork, carpets, upholstery, and drapery became brown, and the color very naturally fell into disfavor.

Red is the color of fire and blood. It is expressive of primitive passion, war, vigor, power, movement, aggression, boldness, and force. Red is one of the most beloved of colors. An explanation for this may be that red is the color of fire, and since for untold years the fire at the mouth of the cave of primitive man was his protection and comfort, his descendants may have inherited some of his feeling of pleasure in its color.

In decoration, red gives the impression of splendor, warmth, hospitality, and exhilaration. It is cheerful but not restful, and so must be used discreetly. (There are fine reds, such as the Chinese red, which can be used without modification in small quantities, as for example on a chair, in book covers or flowers, or as a note in the drapery coloring. There are also rich reds that are used freely in Italian and Spanish rooms.) Reds are usually modified, however. The color known as rose is a favorite variation. Dark, dull, raspberry red has proved to be a successful color for carpets. Pink, which is a tint of red, is usually liked by women; in decoration it is best to use it in large quantities but much softened. (Pink and green together are to be avoided. Pink and blue are not much better, but if the pink is somewhat orchid and the blue has a violet quality they are then related and are likely to be satisfactory.)

Magenta is the favorite color of modern decorators. It is a vivid red-purple and is extremely decorative. It is an exciting color, yet the purple element in it makes it mysterious and a bit restrained. It is particularly good with purple and vermilion, its neighbors. This color combination calls up a picture of the Russian ballet, which brought to America almost its first experience in pure color. When using magenta in decoration it is well

to have it in small areas such as flowers. A certain successful room using pale violet-blues has magenta window blinds.

Purple is made of red and blue, which possess quite opposite characteristics and when mixed cancel each other's effect, so that purple is somewhat gentle and vague. It suggests mystery, dignity, reflection, mourning, philosophical musing, and twilight. Originally, the pigment came from certain shellfish and was so rare that only royalty used the color—hence the name royal purple.

(Purple paint is the bane of the house decorator as it is hard to mix and is likely to fade. A pink glaze over a bright blue coat of paint makes a satisfactory purple, but the process can not be reversed. Artificial light turns purple into brown at night, so that by deliberately exaggerating this effect it is possible to have one color scheme by day and a different one by night.)

Blue is the color of night skies and deep water, and so is associated with coolness. It expresses distance, spaciousness, loftiness, dignity, calmness, serenity, reserve, formality, restraint, lack of sympathy, and coldness. In decoration it acts as a check or an antidote for too much warmth. However, it tends to separate distinctly whatever colored objects are placed against it and so is valuable in a display window. Blues are not so friendly with one another as other colors are, and therefore have to be selected with additional care under both daylight and artificial light. Since blue is not an aggressive color, it does not have to be neutralized as much as some of the other colors. (There are pale green-blues that are successful as wall colors for south bedrooms. The pale blue tint known as baby blue is about the most anemic color that exists.)

Green is the color of grass, leaves, and vegetables and naturally suggests rest, cool shade, and refreshment—all pleasant things. Green is considered beneficial to the eyes, nerves, and disposition, because it is cheerful yet calming, and invigorating although restful. Some colorists say that green has negative qualities as well as positive ones and that it suggests envy, jealousy, and ill health. Since it is composed of yellow and blue, one warm and one cool color, it may be used with cool or warm schemes, as it appears warm if enough yellow is added or cool if more blue is added. There is such a large variety of usable

greens that it is possible to find one that is harmonious with any scheme. Green is a good background color. Some pure greens are used in modern schemes, but generally greens are modified. (Green ceilings or walls are likely to reflect an unbecoming color on the occupants of the room; however, pale green walls are often used. If greens are used in the country they should harmonize with the foliage, but green is less necessary for decoration in the country than in town. Green can be used also on the exteriors of houses.)

Neutral Colors. Black, white, and gray are the only pure neutrals. Generally speaking, however, the term neutral refers not only to these, but also to all the tans, beiges, sand colors, and browns that have no very definite color of their own.

Black and White. As no more powerful contrast is possible than black and white, it should be handled with care. Black and white floors should be used only in palatial rooms that require ornamental floors because of their size and emptiness.

Black can be used to good advantage with dark colors, but in a light color scheme it gives too much contrast and makes other colors appear faded. Black is mournful if used in large areas, but accents of it are smart. Thin black lines of tiles or paint in bathrooms or kitchens look very stringy. Black carpets are sometimes satisfactory with modern or Oriental furnishings, but they require constant care as they show all marks and dust.

Large quantities of white suggest the cool cleanliness of hospitals. In small amounts it brings a cheerful sparkle to a room. Pure white is best with cool colors, but creams or off-white colors are more harmonious in warm schemes.

Gray. Gray may be produced by mixing black and white, or by mixing complements. In either case it is the result of fusing opposites and therefore has no particular character of its own, except that in light tints it is gentle and serene, and in dark shades it is sober, gloomy, and dignified.

Grays may be warm or cool. A pale warm gray containing either yellow or violet makes an acceptable wall color with gray or painted furniture and woodwork, but is out of key with brown woods. A dark gray wall that would make a suitable background for etchings or drawings can be made by glazing a dark gray over a white wall and stippling. Gray-stained wood in doors and furniture is more unusual than brown, and is pleasant where a

cool effect is desired. It prevents the exchange of furniture between rooms, however, unless all one's wooden furniture is gray or painted. A dominance of gray in a home too often indicates a lack of imagination on the part of the owner.

MOBILE COLOR

A new pleasure has now come to lovers of color through seeing it in motion. Color organs have been made, which, when played upon, produce no sound, but throw colored shapes on a large screen. The player can change the forms, sizes, and colors of the images at will. The varying light can be controlled so that an orderly related succession of figures is produced, having a definite structure which may be repeated. These arrangements resemble musical compositions, for they have themes, variations of the themes and climaxes. Like music, mobile color is most satisfactory when it deals with abstractions. Mobile color has some advantage over painting, because the most intense colors may be used as they are of such brief duration. It is a thrilling experience to watch a color organ recital given by Thomas Wilfred with his color organ, the Clavilux.

This form of entertainment may become important in the future. Imagine a great hall in the center of a city where color recitals go on continuously. It is free so that anyone can enter. It is absolutely quiet and dark except for the screen, as one of its purposes is to serve as an oasis for quiet rest in the noise and rush of the city. Mobile color accompanied by music or talking or naturalistic pictures as at the Century of Progress Exposition in Chicago is not art.

If a family were to have a color organ instead of a piano, the children's lessons and practice would be much less disturbing, and probably just as beneficial aesthetically. One can well imagine the clavilux sometime taking an important part in providing occupation for leisure time, because it would enable a person to participate in providing his or her own entertainment.

COLOR HARMONY

It would be highly desirable if every one interested in color could develop her own color sense by experimenting and by studying beautiful examples in museums, without reading any

theories of color harmony. Since that would be a long process, however, this chapter is offered as a substitute.

Four types of color schemes are usually specified in the study of color harmony.

A monochromatic scheme is one in which only one color is used, but it may be varied both in value and in intensity. This scheme is likely to be monotonous, although safe, and has little appeal for the person with courage. It is possible, however, to achieve a pleasant effect by varying one color greatly in value and intensity. Modern decorators are making brown rooms where many tints and shades of browns are used. They also create rooms of black, white, and gray or silver. All blue, all pink, and all green rooms are fortunately things of the past.

An adjacent color scheme, sometimes known as an analogous scheme, is one made from neighboring colors on the color polygons on page 30. Adjacent colors are almost certain to be harmonious because they contain the same colors to some extent. It is entirely safe to use together any colors that come within one fourth of the color polygon, but the brave person will go as far as she can, without, however, touching the complement. Pure colors may be used in these schemes because the colors are so closely related. Using a sequence of adjacent pure colors together is as mild as walking easily down a stairway whereas using pure complementary colors together is as violent as stepping out of a second-floor window.

Examples of adjacent combinations based on the physicist's color theory are given here, but any of the other color theories might have been used instead. The physicist's theory is chosen because it may be less familiar than some others, and because it permits the use of magenta, cyan blue, and emerald green which are desirable colors for modern schemes.

In these lists the term violet is used for the sake of brevity instead of blue-purple, and the term magenta instead of red-purple.

1. Green, green-yellow, yellow.
2. Yellow, yellow-red, red.
3. Red, red-magenta, magenta.
4. Magenta, magenta-violet, violet.
5. Violet, violet-blue, blue.
6. Blue, blue-green, green.

Six additional combinations could be made by using the intermediate colors adjoining a primary or a secondary color.

1. Blue-green, green, yellow-green.
2. Green-yellow, yellow, red-yellow.
3. Yellow-red, red, magenta-red.
4. Red-magenta, magenta, violet-magenta.
5. Magenta-violet, violet, blue-violet.
6. Violet-blue, blue, green-blue.

A **triad color scheme** is one in which colors are used that occur at the three points of an equilateral triangle placed on the color polygons. Approximate triads can be located on any of the color polygons. Moving the triangle around the physicist's color diagram gives the following combinations:

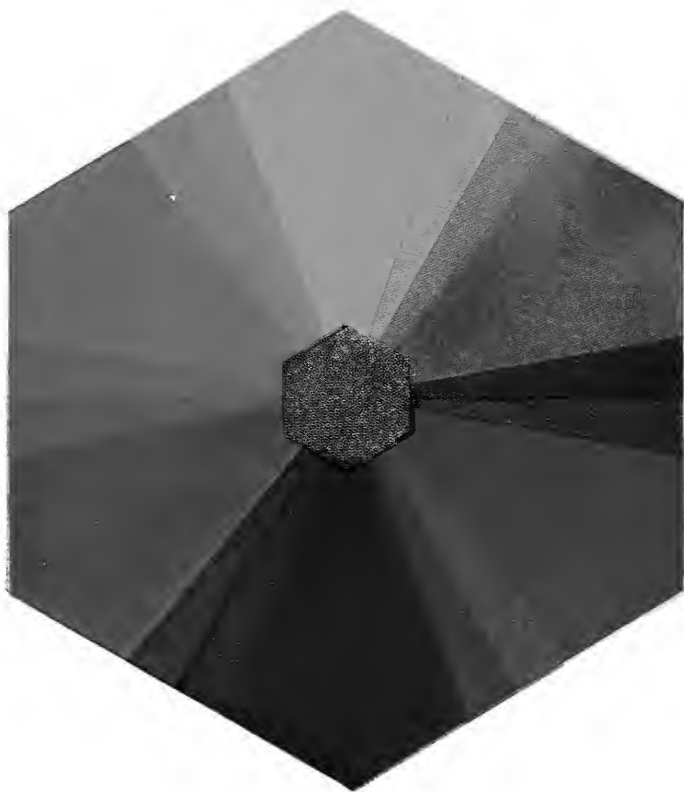
1. Green, red, violet.
2. Yellow-green, magenta-red, blue-violet.
3. Yellow, magenta, blue.
4. Yellow-red, magenta-violet, green-blue.

A color polygon that is divided into many sections provides the most interesting combinations for a triad scheme, because the colors will not then be the standard normal hues. Usually all the colors in a triad scheme should be subdued.

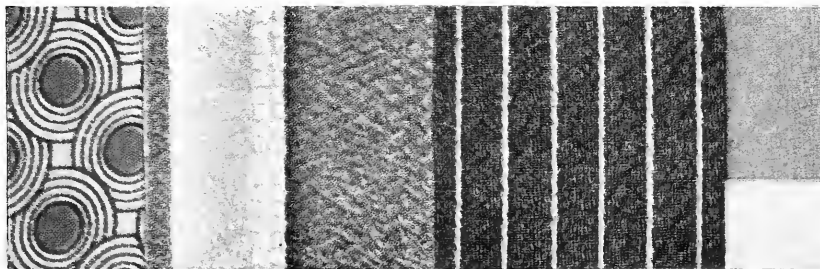
A **complementary scheme** is one in which colors opposite on the color polygons are used. This is the most difficult type of color harmony to achieve, but it is satisfying because of its feeling of balance. Only subdued colors should be used in a complementary scheme.

A **double complementary scheme** involves two pairs of complementary colors. More than two pairs may be used, but if so, the problem becomes more difficult. Since one color and its complement in a sense contain all other colors, a two-pair complement scheme means that the complete spectrum is used twice, although not all the separate colors are evident.

In a **split complementary scheme** one color is used with the two colors that adjoin its complement on a color polygon. The



Courtesy of the American Crayon Co.



Courtesy of Homefurnishing Arts, Chicago

This color scheme has both variety and unity. Green is the dominant color of the scheme, its neighbor, blue, is secondary, and its complement red-violet, is present.

split complementary color schemes listed here are planned on the physicist's color polygon.

1. Green, yellow; violet-magenta.
2. Yellow, red; blue-violet.
3. Red, magenta; blue-green.
4. Magenta, violet; yellow-green.
5. Violet, blue; red-yellow.
6. Blue, green; magenta-red.

Dominating Color. One of the most important things to learn about color harmony is that every scheme should have a dominating color. A color scheme that has an equal amount of two or more colors lacks character. This principle applies to a color scheme for a small article as well as to one for an entire room.

The secondary color is also an important part of any color scheme. It should be chosen in careful relation to the dominating color. Third and fourth colors should be used in smaller areas.

Color Balance. If a color scheme is to be well balanced, it seems necessary to include some of all three of the elements of complete light, that is the primary colors, red, green, and blue-violet, according to the physicist's theory. But if the three are equal in area the result is nothing, aesthetically, so the plan is a rather dangerous one. When one element is missing entirely, the eye seeks for it. It is said that the eye attempts to find the ideal condition for making white light, which requires all three of the primary colors. If blue and violet are present in a scheme, the eye craves yellow; but it is not necessary to supply the actual yellow if instead red and green are used. They suggest the yellow which would appear if these two colors were overlapped in colored light. In the same way if magenta and orange are used the red element is supplied, or if green and violet are used the blue is supplied. It is unnecessary to supply orange to a scheme, if instead red and yellow are used, because orange is the result of mixing these two.

Sequence. Sequences are often very interesting in color schemes for home decoration, as they suggest rhythmic movement. Our interest in them is probably due to our natural love of orderly change or rhythm. Sequences in color may be regular progressions in their hue, value, or intensity. A sequence in hue is a

succession of neighbors on a color polygon, or in other words it is an adjacent color scheme. A sequence in value is a succession of value steps each lighter than an adjoining one. In modern fabrics and wall paper, and on painted walls, there are many examples of the use of a sequence of values. Sequences in intensity are less common than the other two types. It is generally agreed by decorators, however, that the dominating color in a room should appear in a sequence of intensities. In the same room, there might well be intensity sequences in other colors also.

Another sequence that is very interesting and unusual is an emotional sequence between rooms produced by the use of color. A small apartment obtained this quality in the following way. The front entrance hall was painted in rather dark colors to induce a shut-in feeling, and to make a dramatic contrast with the light, warm living room which gave one a feeling of expansion after the hall. The dining room came next; it was more airy and light because of the use of more pattern and lighter values. And finally the kitchen was positively gay with such a humorous quality in its peasant motifs as to make visitors smile.

Key. If colors in a group are in key it is because they all contain some quantity of the same color. In painting color schemes, if a group of colors is discordant because they are not in key, one remedy is to add the same color to all of them. When using transparent water colors it is possible to put a wash of one color over the entire scheme, gamboge being useful for warm schemes. Delicate colors are usually harmonious because they are all keyed through the quantity of white in them. Dark colors are harmonious because black, gray, or brown keys them.

If a block print is made on a material that shows through, the hue underneath will key the other colors together. A color scheme or a picture in oil paints may be keyed by a glaze of yellow varnish. Sometimes fabrics have inharmonious colors that can be united by a dip in a pale dye bath; this process is called topping. Often white curtains are out of key with a room, and can be made satisfactory by dipping in ecru or yellowish dye. A transparent material such as colored chiffon will key colors used underneath it.

Colored light thrown over many colors will bring them all into

key. Ordinary electric light which is somewhat yellowish helps to harmonize colors, particularly reds. Therefore some rooms look better by night than they do by day.

In decorating, a common error is the use of a ceiling color out of key with the walls. A cool grayish white ceiling color above a tan wall separates the two areas so that they do not seem like parts of the same background. Floor coverings that are entirely unrelated to the surrounding walls furnish another frequent violation of key. The fact that most of our wood furniture is brown or natural wood almost commits us to rather warm schemes. The experienced colorist can of course create harmonies that are not keyed, but keyed schemes are much safer.

EXAMPLES OF BEAUTIFUL COLOR

In Art. The most beautiful color that man has achieved is probably in Persian miniatures, which can usually be studied in art museums. One way to learn from them is to select a miniature, analyze its colors, paint them from memory, and then go back and check the colors. Oriental porcelains and pottery in museums often contain fine color harmonies. Old Oriental rugs are usually beautiful in color because of the good vegetable dyes used, and because of the excellent taste of the weavers.

In Nature. Nature has many examples of lovely color that we may copy. We often follow her example in our choice of colors for the various seasons. In the spring we like to use tender yellow-greens; in the summer full greens and bright flower colors; in the fall browns, reds, and dull oranges; and in the winter the black, white, gray, and brown of the landscape, and also the reds and yellows of the fires that we need.

An adjacent color scheme found in zinnias of dull yellow, salmon, and red-violet would make a good living-room scheme. A modern room could be based on the magenta and violet of petunias or fuchsias. The poplar catkins in the spring have a subtle henna color with a pale yellow-green and a true yellow that would be good as a scheme for a north bedroom. The delphinium tints and shades would be desirable in a south room.

Minerals provide us with beautiful color combinations, agate, marble, and opals suggesting fine color schemes of various types. Sand painting shows the beautiful variety of colored sand ob-

tainable. Butterflies, insects, birds, and animals often have wonderful color schemes that might well be copied. Nature's colors often have to be modified when brought indoors away from the ample outdoor space which counteracts colors that are brilliant.

A Portfolio of Good Color Schemes. Everyone interested in color should collect beautiful color schemes. They may be reproductions of old paintings and textiles in museums; or they may be modern prints that have good color, such as Japanese prints, or even some magazine covers. Sometimes advertisements in periodicals have interesting color schemes. It is worth while cutting out even single pieces of fine color from advertisements because they can be combined into desirable schemes. They are useful to take along when shopping in order to show clearly to a clerk the particular color that is wanted. Samples of beautiful textiles also belong in a color collection.

Color Dissonances. In modern color study, attention must be paid to dissonances as well as to harmonies, for thrilling things are being done with dissonances in color as well as in music. Such color schemes may be too difficult for students to create, but they are stimulating to see. Henri Matisse, considered by many to be the greatest artist of today, loves to make extraordinary color compositions containing color discords that shock us. He uses color only for its emotional effect, not for light or form. It would be an interesting experience to create a room around a Matisse painting; the playful quality sometimes present in his work would be good for serious grown-ups. So much has been written on color harmony that it is time some color-gifted person explained to the layman the appeal of discords in color.

COLOR IN THE HOME

Color supplies an inexpensive and a generally successful means of making a home attractive. Its emotional effect is promptly felt; gloomy colors are depressing; gay colors are enlivening. A home without color is as dull as a personality without color, and it is true that these two often accompany each other.

In using color in the home it is well to adopt an experimental attitude, particularly toward things that can be changed such as paint and wall paper. It is much better to make mistakes than

to stick to dull, stereotyped color schemes. It is only through courageous use of color that one grows in understanding of it.

The color in an entire home should be unified. Green or purple are especially useful in unifying other colors because they contain both warm and cool colors. For example, some green appearing in every room of a home in different quantities, values, and intensities has a tendency to unify the decoration of the home; The same is true of violet. Some particular neutral color such as tan, gray, or beige may also be used freely in all the rooms in order to tie them together. In a very small apartment it is often well to use the same color on all wood trim and walls throughout in order to make all the rooms hold together and seem more spacious. Having the floors all alike, and also the floor coverings, adds to unity and to the effect of spaciousness.

Most color schemes for homes are determined in one of the following three ways:

Some articles, such as rugs, pictures, or furniture, already in one's possession determine the colors to be chosen.

One seeks a fabric, picture, or rug which can be used as the basis for a color scheme.

One deliberately plans a color scheme according to the laws of color harmony and then proceeds to look for articles that fit into it.

When one bases a scheme on one's possessions it is well to add or subtract whatever may be necessary to make the scheme one of a definite type, such as adjacent, triad, or complementary. For example, if one has a violet-toned carpet and blue-upholstered chairs, it is logical to add red-violet to make an adjacent type of scheme. Among one's possessions it is usually the rugs that are most important in the choice of a color scheme. Curtains and upholstery can be discarded, dyed, or hidden by slipcovers, but the rugs can not be changed as a rule.

Sometimes a home maker who is selecting entirely new furnishings first seeks a fabric, picture, or patterned rug upon which to base her color scheme. This is an excellent plan if articles fine in color can be found. It must be realized, however, that many color schemes in pictures, fabrics, and rugs are poor. Most pictures are impossible to use for this purpose because they are merely naturalistic and not based on a balanced color scheme.

Figured fabrics, carpets, or rugs sometimes contain all the different colors needed in a room. Good color combinations are usually to be found in Oriental rugs, hooked-rug carpets, and some modern rugs.

The ideal way to choose a color scheme when there are no possessions to consider is to create it out of theory, and then look for the articles that fit into it. Such a scheme usually has to be modified by the fact that it is impossible to find all the furnishings required in the given price range and the colors desired.

Personal Preferences in Color. Climate and geographical location are often important factors in color preferences. Northern people seem to prefer the cool colors which they see in their winter landscapes. These colors—blue, gray, green, violet, and white—are becoming to the delicate coloring of the blond people of the north.

On the other hand, southern Europeans prefer the warm colors, yellow, red, and orange, which are found in their fruits, flowers, and sunshine. These dark-skinned people find that brilliant, warm colors are most becoming to them.

It is often said that cool colors should be used for home decoration and for clothes by blondes, by gray-haired persons, and by the blue-eyed, black-haired Irish type. Warm colors seem most suitable for home decoration and clothes for brunettes and brown-eyed persons with red or golden hair.

Naturally the age of a person affects her selection of color. Very pale colors are apt to look childlike. Very vivid colors belong to youth. The older woman expresses herself best in colors of medium intensity, or in other words in "soft" colors.

The personality and tastes of a woman also influence her use of color. The dignified scholarly person enjoys very different colors from the frivolous gay person, or the practical matter-of-fact person.

SUGGESTIONS FOR MAKING A COLOR SCHEME

1. The color scheme should be of a definite type, such as complementary, adjacent, or triad.
2. It should be definitely warm or cool.
3. One color should dominate it.

4. There should be a second color of smaller area than the dominating color.
5. There should be one or more additional colors in lesser areas.
6. There should be some small accents of the complement of the dominating color, not exactly alike in value or intensity.
7. There should be some variety in the values, but dark or light should predominate.
8. If there is great variety in the values, there should be little in hue and in intensity.
9. There should be variety in the intensities, with some subdued and some bright colors.
10. If there is great variety of hue, there should be little variety in value and in intensity.
11. The largest areas should have subdued or neutral colors.
12. Small areas may be bright in color.
13. The dominating color should be used in more than one place, but usually changed in value and intensity.
14. Every color should be used in more than one place, but changed somewhat.
15. Some neutral color, as gray, cream, tan, beige, putty, or brown, should be used.
16. A color scheme should usually be all in key except possibly for the accent of the complementary.
17. It is advisable to start a color scheme with a color that adjoins a primary color.
18. It is well to have a dominant dark.
19. For the sake of color balance, some element of all three primary colors or their combinations should be present.
20. The standard colors should be avoided in conservative color schemes.

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CHAPTER 5

PRINCIPLES OF ART

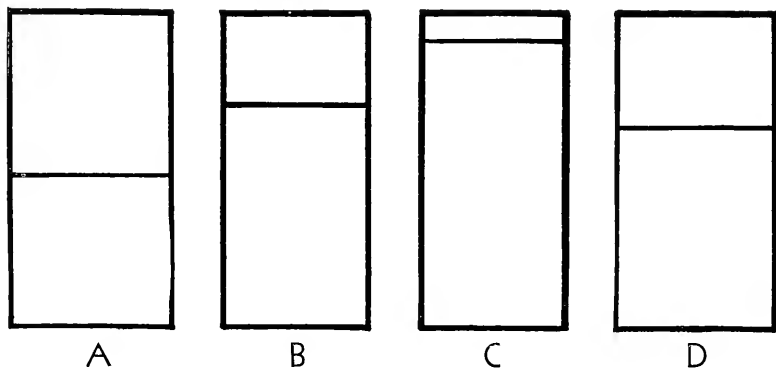
Certain clearly defined principles of art are of help in understanding how the art components are used in producing beauty. These principles are not formulas for creating beauty, but they do help in determining why a thing is artistically good or poor. One of the most significant tenets maintained in this book is that almost anyone can acquire dependable standards of taste through experience with the art principles, and can become more and more sensitive to beauty. Flexibility of appreciation is essential, because new things constantly appear and ideas change.

Since students of aesthetics do not agree in their classification of the underlying principles of aesthetic form, one should read different opinions on this subject. The eight principles given here apply particularly to home decoration. The first four principles, proportion, balance, emphasis, and rhythm are known as the major principles, and are more distinct and more important than the others. The other four principles, repetition, variation, opposition, and transition, are called the minor principles. They sometimes overlap each other and also the major principles. It is necessary to separate the art component, the principles, and the results, in order to think clearly in this matter. The outline below has been given in slightly different form on an earlier page but is repeated here for convenience in reference.

Apply these art principles	To these art components	To achieve these art objectives	
Proportion	Line	Expressiveness	} Beauty
Balance	Form	(Personality)	
Emphasis	Texture	Unity	
Rhythm	Pattern	Order	
Repetition	Color	Honesty	
Variation	Light	Functionalism	
Opposition		Fine space relations	
Transition		Color harmony	

PROPORTION

The principle of proportion underlies all other principles. It states that the relations between parts of the same thing or between different things of the same kind should be satisfying. It deals with relationships in size, shape, color, light, texture, and pattern. (Its most prominent application in interior decoration, however, is to the relationship of spaces.) The beauty and the character of every form in nature and in art depend upon proportion, or the relation of the various parts to each other and to the whole. The ability to recognize fine proportion is an invaluable asset to the home maker. The appearance of the exterior of a house depends primarily on its proportions; the selection and arrangement of every article of home furnishing involve the power of judging proportions.



The figure above shows the effect of dividing a space so as to produce interesting and uninteresting relations. In *A* and *B* the divisions are too simple to form interesting areas, although *B* is much better than *A*. In *C* the spaces are too unlike to be related by the mind. In *D* the dividing line is placed somewhere between one half and one third of the way down, thereby determining areas that are pleasantly related because they are enough alike to be compared easily, and yet they are different enough to arouse interest.

Greek Proportion. Any study of proportion must begin with the achievements of the ancients, because they set standards that

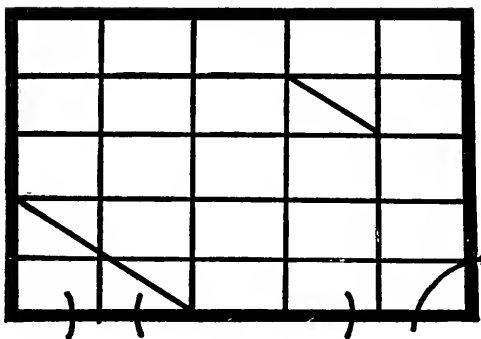
are followed to this day. The Greeks, through long study, became very sensitive to fine relations in space. They formulated rules based on the proportions of the human body. Their golden oblong is considered to be a model of good proportion. It is a rectangle in which the shorter side is between one half and two thirds of the length of the other. More generally any two lines or spaces are in pleasing relation if one of them is between half and two thirds of the length or area of the other.

The Cultural Significance of Proportion. The three orders or designs in Greek architecture illustrate some of the cultural attributes of proportion. The Doric column, the first, about six diameters in height, expresses the vigor and austerity of the race during the period of its development. The Ionic column, which is the next type, has a height between eight and nine diameters and is characteristic of its period, being more graceful and delicate, in agreement with the advancing refinement of the race. The Corinthian column, with its height of ten diameters or more, and rich, elaborate ornament, typifies the greater pretentiousness of the people of that final period. Most art movements develop in this way. They begin with vigor and simplicity, become refined, and end in over-elaboration and decadence as the original impulse dies. Proportion, experiencing a parallel development, also changes from the sturdy and useful to the attenuated and sophisticated.

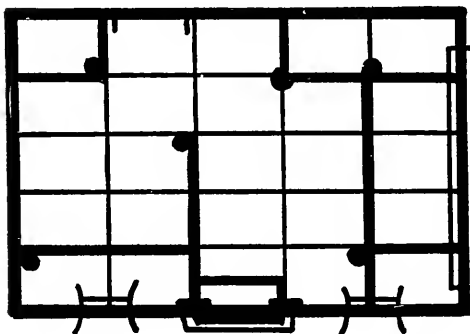
Geometric Divisions. To the layman it may be somewhat shocking to find that artists often use mechanical means of obtaining fine divisions of space. The masters of two great art periods, the Greek and the Renaissance, made use of geometric divisions. J. Hambridge's books on dynamic symmetry deal with the geometric divisions used in Greek proportion.

The trained person as a rule creates good proportion without conscious effort, but the untrained person generally finds some system of geometric division very helpful. After practice with mechanical divisions of spaces, a person becomes sensitive to space relations and may be able to depend entirely upon his judgment. It has been observed that space divisions chosen by highly trained artists very often agree exactly with the space divisions obtained by using some mechanical scheme. This indicates that

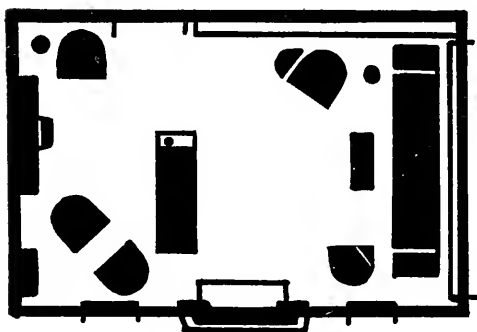
METHOD I



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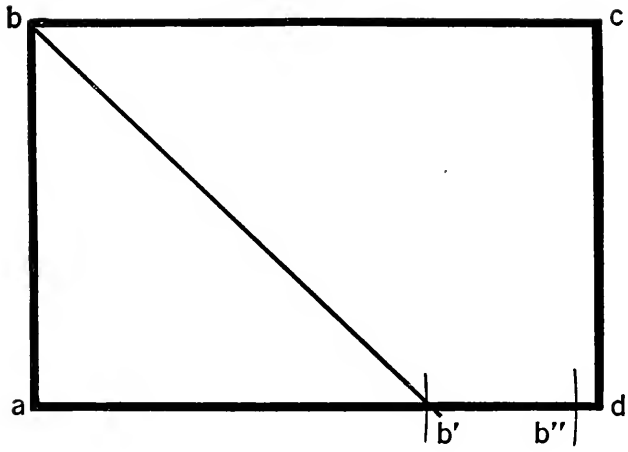


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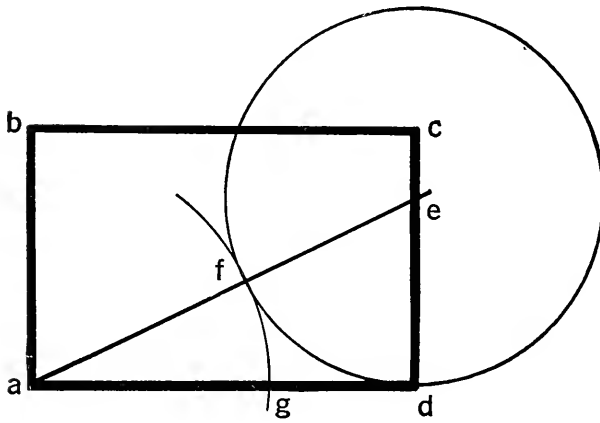


C

METHOD II



METHOD III



there is something fundamental in the idea of unity and proportion obtained by units of measurement.

In interior decoration, the most helpful way to use mechanical divisions is to find a definite length or area that can be used over and over in a room, in order to give it unity. Of course this length or area, which we will call a unit of measurement, must have some relation to the dimensions of the room. Simple arithmetical guides are often as effective as more complicated ones. For example, units of measure depending upon related numbers such as 2, 4, 6; or 2, 4, 8, 16; or 2, 3, 5, 8, 13, might be used.

TO SELECT A UNIT OF MEASUREMENT

Method I. Only a few methods for selecting a unit of measurement for a room are given here. It is supposed that the room is rectangular. The most simple and perhaps the most effective method is to draw a rectangle having the same proportions as the floor of the room, as in diagram *A*. Divide its short side and also its long side into the same number of equal lengths, five, or seven, or any suitable number. Then draw connecting lines so that the rectangle is divided into small oblongs which have exactly the same proportions as the room. Draw the diagonal through one or more rectangles, or mark off the length of the vertical side on the horizontal, to get additional points and lengths if they are desired. Any length or area appearing in the figure may be used as a unit upon which to base the decoration and furnishing of the room.

Diagram *B* shows one way of dividing the same plan into interesting spaces with some important points indicated.

Diagram *C* is a furniture arrangement based on the space divisions indicated in diagram *B*.

Method II. By means of ordinary geometric constructions based on the dimensions of a room, it is possible to obtain in various ways significant lengths that may serve as units of measurement for articles and spaces within the room. Let the rectangle *abcd* represent the floor of a room. Let $ab' = ab$. Lay off the length of the diagonal *b* to *b'* on the line *ad* to locate the point *b''*. Either the line *b'b''* or the line *b''d* may be used as a unit of measurement anywhere in the room. The point *b'* is

an important one to be considered in placing the furniture, but its value depends somewhat on the shape of the room.

Method III. The line ad has a most pleasing point of division represented in the diagram by g . To find this point use the length of the line ad as the diameter and draw a circle tangent to the line ad at the point d . Suppose that the point e is the center of the circle. Now draw a line connecting a and e establishing the point f where the line ae crosses the circle. With af as radius draw a circle with a as center, intersecting ad at g . The point g is the mean division point of the line ad . This point is sometimes called the harmonic division, and should be considered an important point in decorating and furnishing. The unit of measurement might be the line gd or the difference between gd and ag . The chosen unit may be used in many ways; for example, it may be laid off on all sides, or from the corners, or from the point g , and may be used as a guide for the selection and arrangement of the furniture.

Proportion in Exteriors of Houses. The contour of the land affects the choice of proportion in a house. Broad, low houses look best on level land because they harmonize with the horizontal earth line. In the mountains or on seaside cliffs, different proportions are desirable. A square house is not pleasing, as it lacks variety; a tall narrow house appears awkward and unsteady. The question of proportion or scale in regard to doors, windows, and porches is a very important one.

Proportion in Interiors of Houses. This is a subject requiring years of study, but it will do no harm to call attention to the fact that proportion determines the location of the doors and windows, the dimensions of the fireplace, the height of the dado, the design of the paneling, doors, bookshelves, cupboards, lighting fixtures, and innumerable other details. Architects are trained to judge proportions of this kind.

SCALE

The ordinary meaning of the term scale in home designing and furnishing is consistency in size. It applies to gardens, to exteriors of houses, to interiors, and to furnishings.

Scale in House Furnishings. Scale imposes general requirements of four different sorts upon house furnishings.

1. Each article must be in scale with the room containing it.
2. Each article must be in scale with the other articles in the room.
3. The various structural parts of each article must be in scale with each other and with the whole.
4. The decoration on the article must be in scale with it.

The size of the room determines the size of the furniture to be used therein. A small room should have small furniture both for utility and for beauty. Small furniture makes a room seem spacious. Large rooms call for larger furniture, but if small furniture must be used in large rooms it can be grouped so that the mind will perceive the group rather than individual pieces. Many people who have moved from larger quarters to apartments find that their furniture is too large. It seems pointless to retain large pieces when there is no intention of returning to large homes. They can often be made usable by cutting them down in size.

Things that are totally unrelated in size can not be a part of the same group. The mind refuses to consider them together. Many errors are made in using together articles that are out of scale. Some of the common mistakes are placing large lamps on small end tables, large bouquets in small vases, large pictures in small rooms, and tiny art objects on large pieces of furniture.

A few examples are given here to explain the application of scale to the parts of one object. Often chairs seem badly proportioned because the understructure is too heavy and comes too close to the floor. A large vase with such a small base that it appears tippy is badly scaled. Pitchers often have handles or spouts that are too small. Examples of violation of scale are so common that the reader can probably see several by looking about.

The size of an object and the size of the pattern applied to it should not be disproportionate. It is better to have no decoration at all than to have a decoration which is too large or too small. Unpleasantly large patterns on dishes, wall paper, and carpets are quite common. In textiles it is very noticeable if the scale of the design does not agree with the scale of the threads

in the fabric. Rough textures should have large patterns; smooth textures require small patterns.

Obviously, large people require rooms and furnishings of more generous proportions than small people. A large man on a small chair is capable of ruining the effect of a restful room.

BALANCE

The equalization of attractions on either side of a central point produces a feeling of steadiness and repose. The principle of balance states that this equalization must be attained. There are two kinds of balance which can best be explained by the principle of the see-saw or teeter-totter.

1. **Formal balance** results when objects of equal weight or importance are placed on each side and at equal distances from the center. When the two sides are identical the balance is called symmetrical.

2. **Informal, occult, or asymmetrical balance** results when objects are arranged so that a larger one near the center balances a small one farther away from the center.

Formal balance is a matter of the intellect; informal balance, of the emotions. Informal balance is felt, and is much more creative than the formal, because there are no rules to guide one in producing it. (Formal balance is not difficult or subtle. For a description of the Japanese opinion of formal balance read Okakura's delightful "Book of Tea." The Japanese consider formal balance to be ordinary.)

Balance in Exteriors. Certain types of houses, such as the English Georgian, the Colonial, and other descendants of the Italian Renaissance, express dignity and reserve by the use of formal balance. Early English, Norman French, and some Mediterranean types of houses express friendliness and hospitality through informal balance.

Balance in Interiors. The type of balance adopted helps to determine the emotional effect of a room. Formal balance naturally creates an air of formality. Therefore it is not the effect desired in a simple or small room or home, or in any place that should have a gay, young, or casual air. Many rooms have a formal character because of the interior architecture. A fireplace in the center of one wall, with a symmetrical group of windows



The symmetrical arrangement in the picture above suggests formality.



Courtesy of Mr. and Mrs. Chester Cook

The charm of this book room is due partially to the fact that everything in it is in scale.



Violation of scale occurs here through the use of a lamp that is too large for the table on which it stands.

Lack of agreement in texture and scale occurs here because the slender, sophisticated table and lamp of fine materials do not agree with the coarser rugs and chair in the foreground of this group. They are all distinctive pieces, however.



on the opposite wall, makes a formal note which can be heightened by a formal furniture arrangement, or counteracted by an informal arrangement. Pairs of articles, such as chairs, love seats, candelabra, lamps, and vases are useful in creating formal balance, when that is the effect desired. Rooms that have no formal arrangement of furniture are usually more livable and charming than those that have.

Balance in arranging the mantel shelf and table tops provides opportunity for the exercise of creative ability. The easy solution is formal balance, but more interesting ones may result from experimenting. Whistler spent hours arranging things on his mantel shelf. Balance in weight is not all that must be considered. Balance in color, texture, pattern, and light, are important, but are considered in this book under their own respective heads. There is no excuse for the violation of the principle of balance, because it is so simple that it can be understood even by small children. Balance is by far the most important principle used in furniture arrangement.

The balance in a room may be tested as follows:

1. The balance of each single wall should be tested by inspection to see whether its halves are equally heavy.
2. Opposite walls should be compared to see whether they are equally important.
3. The balance of adjoining walls should be tested by observation from the opposite corner.

EMPHASIS

Emphasis is the principle that directs us to have a center of interest in any arrangement, and a dominating idea, form, or color in any scheme. In order to place emphasis on any special feature, others must be subordinated or simplified. (Emphasis on a dominating idea is considered on page 185, dominating color on page 45, and dominating form on page 11.)

The Center of Interest. In any room arrangement there should be a center of interest, which is the most important point in the room and should be worthy of the attention given to it. It may be an architectural feature as a hearth or a bay window, or it may be some interesting furnishings. It is not always desirable to emphasize the same feature in summer and winter or even

by day and by night. A large room may well have secondary points of interest also.

Sometimes circumstances make it necessary to let the floor covering or the walls receive the most emphasis. For example, if a very fine Oriental rug is used, everything else should be subordinated to that, although as a rule the floor is not the place upon which to focus attention. Even the walls of a room can be featured if a person wants to draw attention away from a collection of nondescript furniture that has to be used.

How to Emphasize. Emphasis can be created at any desired point in the room by using the art components in a dramatic way, as by means of:

1. Large or unusual forms.
2. Positive surface pattern.
3. More light than elsewhere.
4. Unusual texture.
5. The brightest, the lightest, or the darkest colors in the room.

When emphasizing a particular part of a room, the other parts should be subordinated. Some decorators distribute the emphasis so that the observer will give attention to the accessories, the furniture, the floor, and the walls in this order. It is very much better to under-emphasize than over-emphasize in interior design. It is pleasant to feel that the decorator has plenty of reserve power.

RHYTHM (OR MOVEMENT)

Rhythm can be found both in regular repeated movement and in irregular flowing movement. Movement is dynamic; it is the opposite of balance, which is static.

The use of regular measured movement is the simplest and oldest way of producing harmony and order. It is the basic element in music, the dance, and poetry, and is important in architecture and interior design. In interior decoration regular measured movement occurs in the all-over patterns of fabrics, rugs, and wall paper, and in borders that show repeat motifs. Modern decorators emphasize rhythm in such things as fluted surfaces. Formerly it was thought that perfectly regular repetition was uninteresting, but the moderns have shown this to be untrue.

Radiation is the form of rhythm or movement that occurs in

the spokes of a wheel or in the branching of a tree. Architects and designers make considerable use of this type of movement.

Irregular rhythm is the kind that attracts the eye along a meandering route by the use of line, form, pattern, light, or color. This type of related movement is more subtle and difficult to attain than regular rhythm. It unites all the articles in each group of furniture and also connects each group with the adjoining groups. It can be used to attract attention to things in the order of their importance. In pictures, too, rhythm is necessary to direct the attention to the point where the artist desires it to be. Analysis of good Japanese prints develops appreciation of this type of rhythm.

REPETITION

Repetition is usually necessary in producing beauty. The theme is repeated in almost any form of art in order to make a composition. In home decoration colors, lines, and shapes used in a room should be repeated for the sake of unity. Repetition is also the outstanding principle used in the creation of surface patterns.

VARIATION

Repetition alone often produces monotony, but repetition with variation may produce art. This principle is followed by the masters of color and of form. (A color that is repeated is much more interesting if varied somewhat. Repeated forms also should vary in size and in line. (In all good art there is more unity than variety, but during the recent era of poor taste there was more variety than unity. A decorator can control effects by repeating forms and colors to give restfulness, and by using variety to produce animation and gayety.) Slight variations are intriguing because they challenge discovery. (Subtle variations may be used extensively, but great variations should be used with caution.)

OPPOSITION OR CONTRAST

The mind craves the force of contrast if there is too much uniformity in any arrangement. This is the means by which decorative schemes are given character. Opposition in all the art elements is possible, as in the contrast of straight lines to curves, light to shadow, cool colors to warm, and patterned to plain

surfaces. Any scheme should have very much more unity than contrast, however. The contrast is only the seasoning in the dish. In a room that has too much contrast the mind can not, without a real effort, perceive that there is unity, and is consequently so disturbed that the aesthetic effect is lost. A room meant to express dignity or tranquillity should not have so much contrast as the one that expresses gayety and animation. More contrast is permissible in a large room than a small one. Opposition is one of the most dangerous elements to use; it should be handled carefully. As a rule, highly cultivated people do not enjoy strong contrasts, but primitive people, many creative people, and children prefer them.

TRANSITION

Transition occurs in line, form, scale, color, pattern, texture, and ideas. Transition is a peace-maker. It is the middle ground between opposite forces, and it relates them to each other.

Transition in line is employed frequently in the designing and arranging of home furnishings. An ordinary instance of it occurs when a chair is used to fill an empty corner. Transition in the size of the objects in a room is also common and necessary. Middle-sized pieces are needed to form transitions between large objects and small objects such as lamps. End tables, footstools, and smoking stands help to make this link.

Transition in color is most evident in adjacent color schemes, because they consist of certain colors and steps that occur between them. Transition in color value is so important that good decorators maintain that if one fourth of the values in a room are dark, one half of them should be of middle tone, in order to provide enough transition area. Sequences in hue and value are transitions in regular steps.

Transitions in pattern and texture are sometimes needed in fabrics used together. If they are too unfriendly, however, there should be no attempt to combine them. Transition in pattern is well illustrated by the customary use of striped or slightly figured fabrics as a step between patterned and plain textiles. Sometimes a middle-sized pattern links the large patterns in a room with the smaller ones. A medium texture sometimes relieves the differences of textures used together.

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PART II

CHAPTER 6

THE TRADITIONAL STYLES THE RENAISSANCE MOVEMENT

The term traditional styles as applied to home furnishings refers to the modes of the past, particularly those that have become well established. They are usually known as period styles, because they are products of important historic periods in art. The fact that generation after generation has found them beautiful, and has revived them after periods of disuse, means that these styles have permanent significance.

The woman who chooses traditional furniture knows that she is selecting something that has stood the test of time. If a purchaser is not very certain of her own taste, she is glad to use reproductions or adaptations of things that are recognized as beautiful. Confidence and pride in the taste of their ancestors make some people loyal to their inherited styles. Association with familiar things is a source of pleasure to many.

Although they fulfilled perfectly the requirements of their own time, the traditional styles have to be adapted considerably to meet the standards of comfort that we have today. The most difficult aesthetic problem that the user of traditional furniture has is to select those pieces that have been modified to fit our present-day needs and yet have lost none of their beauty or character. Veneration for the traditional styles sometimes prevents the proper critical analysis of their design quality.

Period styles should be regarded as having two distinct values, historic and aesthetic. Furnishings, as well as architecture, sculpture, painting, clothing, and writing, are historical records of the ideals and practices of the people who produced them. Through their furniture especially we are able to picture their more intimate, daily lives. The things they created to fulfil their needs

portray the character of the people and the state of civilization of their time. The historic value of period furniture depends in no way upon whether it is beautiful or ugly.

But the aesthetic value of period styles is a different matter. The home maker should realize that mere authenticity is not nearly so important as beauty, except in a museum. There are, however, many persons whose aesthetic sense is so confused that they regard all old styles as beautiful and all new ones as ugly. The fact is that discrimination is as necessary in selecting period furniture as in selecting any other. The aesthetic value of period furniture, too, depends upon fine relation of parts, well-designed and suitable ornament, beautiful materials, good workmanship, and appropriate finish.

THE HISTORIC PERIODS OF ART

A period in art is a span of time during which the ideals and necessities of a people caused them to create certain characteristic forms in the arts. Between these definite periods, there are transitional times, when conflicting ideas are sometimes combined. It is the very height of a period that should be studied in order to identify the basic idea upon which it stands. Many different periods have produced styles that have endured, but some of them have been much more important than others.

The oldest known civilizations have contributed many of the forms used in the historic periods. The chief influences, Classic, Gothic, and Oriental, are considered here very briefly.

Greece and Rome gave the world the style known as Classic. Greek art which attained its finest expression about B.C. 500 was somewhat influenced by ancient Egyptian and other civilizations. The Greeks sought to express divinity by material beauty and succeeded in creating architectural forms and decorative designs of such fine proportions that they have influenced architecture to this very day. Greek furniture, however, was scarce, and almost none has survived. A few pictures of furniture are to be seen in paintings on the Greek vases. Roman art, which was mostly derived from the Greek, developed a few centuries later. In Pompeii, and Herculaneum we see that Roman culture produced home furnishings of excellent design.

The Gothic style, which appeared in Northern France about

A.D. 1200, evolved from the Byzantine and Romanesque. It was an expression of the Christian religion and reached its culmination in the cathedrals. Gothic furniture was very scarce and was chiefly ecclesiastical. Like other work of the period it was often decorated with motifs symbolical of Christianity.

The Oriental influence has been more important in Europe than is generally recognized. The eighteenth century was one of the periods when Chinese influence was very strong. Moorish, Japanese, and other influences have also been significant.

Creative Impulses. Certain impulses in man have inspired him to create fine and utilitarian arts. Some of the most important of these are spiritual, political, social, and commercial. The spiritual impulse has given us Egyptian temples and Gothic cathedrals.

The political impulse has motivated various nations, which have in consequence built great public buildings to impress other peoples. Probably Rome supplies the best example of this type of inspiration.

The social impulse has inspired the creation of comfortable dwelling houses and furnishings, as well as opera houses and art museums. It now takes form in the houses and apartments that are being built for the poor.

Today the commercial impulse is the chief spring of action. When profit is the principal reason for creating, it is not surprising that ugliness prevails. As the attitude of this era becomes more social, it will no doubt be expressed in more beautiful forms.

THE THREE GREAT DECORATIVE MOVEMENTS

Traditional homes and furnishings of today are based on the three great decorative movements that have occurred since the fifteenth century and have in succession spread over most of Europe. They are the Renaissance, the Baroque, and the Neo-Classic movements.

The architecture that developed through each of these movements must be considered by the student of period furniture. The interior architecture in particular should be carefully studied in order that backgrounds and furnishings may be properly combined. The styles in home furnishings changed more quickly than in architecture, however, so there were periods when they did not

agree. It is beyond the scope of this book to consider the effect of the three decorative movements on architecture or even on interior architecture. The terms Renaissance, Baroque, and Neo-Classic movements as used here refer only to home furnishing.

Practically all traditional furniture is derived from one of these three movements. Most of the large, straight-line pieces are descendants of the Renaissance movement. The curved-line articles belong to the Baroque (and Rococo) family. The smaller, slender, straight-legged pieces are usually members of the Neo-Classic group.

In combining furniture styles for the home it is best to use together those that belong to the same general movement. For example, articles of Renaissance furniture from different lands are usually harmonious and create an interesting cosmopolitan effect when used together.

In studying furniture styles too, it is well to consider each decorative movement by itself and follow its course through the countries that have influenced most the development of traditional furniture. From the point of view of interior decoration this method is much superior to the usual plan of studying period furniture, which is to consider one country at a time and all its successive furniture styles. When each movement is regarded as a single international affair, the student gains at the same time knowledge concerning styles and also the habit of grouping together the products of any one movement.

THE RENAISSANCE MOVEMENT

Italy. Fifteenth and sixteenth centuries.

Spain. Sixteenth century.

France. 1500-1650.

England.

Tudor—	{ Henry VIII	1509-1547.
	{ Elizabeth	1558-1603.

Jacobean—	{ James I	1603-1625.
	{ Charles I	1625-1649.

Commonwealth—1649-1660.

United States.

English Colonial (Early)—1625-1700.

Spanish Colonial—Eighteenth century.

The Renaissance was a revival of Classic civilization, after the Greek and Roman art, literature, and science had been neglected during the thousand years of the Middle Ages. There were several reasons for this rebirth, the most immediate being the flight of the Byzantine Greek scholars to Italy when Constantinople fell in 1453. Their veneration of Classic art inspired others to search for and study manuscripts and antiques among the Roman remains. Other important causes of the Renaissance were the Crusades, the invention of printing, the art patronage of wealthy Italian families such as the Medici, and the cultural activity of the Church of Rome under Pope Nicholas V. The Renaissance is an outstanding period in the history of world art. It began in Italy and achieved its highest development there, but it spread to all of Western Europe, where it prevailed for more than a century. It influenced France, Germany, Spain, and England to such an extent that each of these nations had a distinct Renaissance period.

ITALY

Historical Background. In Italy the Renaissance lasted through two centuries, the fifteenth and sixteenth. The seventeenth century is called Late Renaissance by some writers, but for practical purposes it is simpler to classify it as Baroque. During the Renaissance, Italy was the home of the greatest sculptors, painters, and architects of the time. The period was a prosperous one, and commercial wealth developed guilds, which encouraged every branch of art. Such masters as Michelangelo, Da Vinci, Titian, and Bramante worked at this time.

Furniture. As it is only four hundred years since the height of the Renaissance, it is still possible for us to study the beautiful furnishings of the time in museums and also in their original settings. At that time furnishings were designed by artists to harmonize with the architecture. Beautiful design and fine workmanship were required by the guilds as well as by the patrons.

The furniture of the very early Renaissance was rather primitive, and reproductions of it can be used only for provincial and cottage effects.

The furniture of the height of the Renaissance was massive, stately, and rectangular in contour. Usually there were low

stretchers near the floor, bracing the legs. The feet were often bracket, scroll, or paw. This furniture was generally decorated with carving and made use of many architectural features such as columns, capitals, and cornices. Classic proportions were sought, and decoration was excellent in design and execution. Characteristic motifs were shields, scrolls, masks, cupids, rosettes, and the acanthus. Carved furniture was commonly made from walnut, but chestnut and other woods were used for articles to be decorated with paint or polychrome.

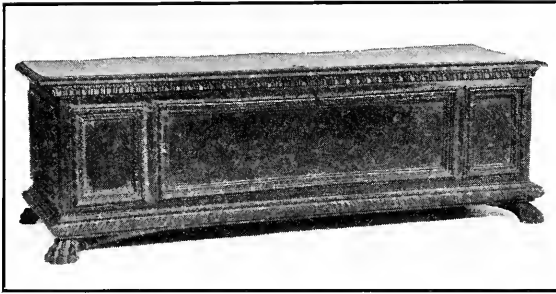
The chest or cassone was the principal article of furniture in the early part of the period. It was used in many different ways, as a storage box, couch, chair, bench, or trunk when traveling. Sometimes chests were beautifully decorated by great artists. A woman's chest had a little compartment inside at one end for jewelry. Several pieces of furniture evolved from chests. First a drawer was inserted at the bottom of the chest next to the floor. Then two drawers were made; and doors were substituted for the lid that lifted. Legs were added, and chests of drawers and cabinets were thus developed. The credenza, or domestic cupboard, is an elevated chest with doors—the forerunner of the modern sideboard. The armoire is another interesting cabinet.

The earliest tables were simple trestle tables; they were followed by refectory tables. Also small pedestal tables were used, and wall tables with drawers.

Beds were often placed on platforms. They had high paneled headboards and low footboards in the earlier stage. Later four posts were added, and finally the posts were made high enough to support testers, from which hung rich fabrics.

Well into the fifteenth century benches, stools, and chests were generally used to sit on. At first chairs were only for the dignitaries, but they were in general use by the sixteenth century. There are several distinct types of chairs. The sgabello chair, which developed from the simple wooden stool, was used in northern Italy and its neighboring countries. The cross-legged or curule Roman chair developed into the Savonarola chair, which sometimes had many ribs, and also into the ribless Dante chair. These chairs were often covered with tooled leather. The outstanding chair of this period, however, was high-backed and of rectangular structure. It had fine proportions, restrained carved

RENAISSANCE FURNITURE
Courtesy of the Metropolitan Museum of Art



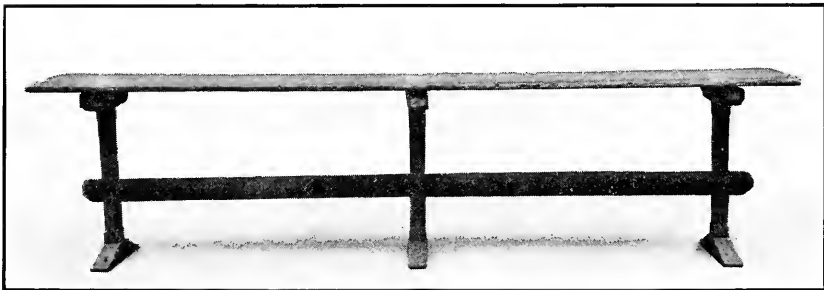
A fifteenth-century chest from Florence, Italy.



An American chest of drawers in Jacobean style.



A sixteenth-century chair from Spain.



An American trestle table of oak and pine dated about 1650.



Courtesy of Dr. Gertrude Van Wegenen Failey

Early Italian furniture of reduced scale is here used successfully to furnish the home of a scientist. Note the interesting differences in these two chairs.



Courtesy of the International House, University of Chicago.

This dignified and restful reception room shows the adaptation of Early English furniture to modern use.

decoration, and beautiful upholstery edged with fringe. In the front the runners ended in a decorative carved leaf or animal's foot.

Textiles. In the earlier Renaissance textiles the small Byzantine patterns were used. When Italian weavers made their own designs they kept the ogee plan of arrangement but used large patterns of urns and conventionalized flowers. Many of these were made in rich red and gold velvet which was used with gold galloon. Late in the period came a change in design, Venetian cut velvets being made in small geometric or floral all-over patterns in two-color effects. Velvets, brocades, damasks, and cloth of gold were used.

Modern Use of the Italian Renaissance Style. Italian Renaissance furniture is suitable in large dwellings and public buildings modeled after the Italian buildings of the period. Reproductions of this furniture reduced in scale are used even in smaller homes. This is particularly true of single pieces such as the curule chairs.

SPAIN

Historical Background. The Renaissance in Spain began about 1500. It derived from several sources besides the Italian Renaissance. The Moorish masters of the country from A.D. 711 until their conquest in 1492 and their expulsion in 1609 exerted a powerful influence on Spanish art. Characteristics of the Moorish work are colored tile, fine inlay, fine ironwork, geometric design, and rich effects. The Portuguese brought Oriental influences to Spain. Charles V came to Spain from Flanders as ruler of the Holy Roman Empire, bringing with him Flemish workmen, as well as embroideries, tapestries, and other rich furnishings. All of these helped to shape the Spanish Renaissance.

Furniture. The Spanish used only a small amount of furniture in their homes—a Moorish custom to which their own lack of industry predisposed them. Their early furniture was of a very simple type, with a distinct native flavor, which was diminished when it was combined with Renaissance forms. In this early furniture some oak and chestnut were used, but later walnut was employed for the finer pieces. The legs of tables, benches, and chairs were straight, spool turned, or spiral turned and splayed,

and joined with iron bands. The feet were usually splayed, curled inward, or rounded.

The best furniture was decorated with turning, carving, inlay, polychrome, painting, and gilding. Since the Moors were not allowed to use animal or human figures in their designs, they developed geometric motifs to an amazing degree of beauty. It is said that among the Moors in Spain were some of the greatest draughtsmen in the world. Their designs continued in use in Spain after the Moors were expelled. These designs were combined with the Renaissance motifs of Italy, and the scrolls of Flanders. Decorative nail heads were used as parts of the design.

The most-used pieces of furniture were tables, benches, chairs, beds, chests, and cabinets. The most characteristic Spanish piece was the *vargueno*, as it was different from anything produced elsewhere. It consisted of a cabinet on high legs, and had a front that lowered, showing an arrangement of drawers of various shapes, beautifully decorated with inlay, which were used to hold jewelry and valuables. There were handles at either end, so that it could be taken along in traveling. Today the *vargueno* is sometimes reproduced for a radio cabinet as well as for its original purpose.

Long chests were used for many purposes, even to hold food. The common chests were placed together and covered with pads to form beds. The marriage chests containing the bride's possessions were greatly prized as they were beautifully decorated, often covered with tooled leather showing the coats-of-arms of both families.

The refectory tables were plain, with plank-like tops resting upon plain or carved end pieces. Folding-top tables supported the extra leaf with two pegs that were pulled out. A long narrow table of this sort is today reproduced as a sofa or console table. Two small tables were typical—the Moorish *taboret*, and a metal table with a tile top that was used either outdoors or in.

Benches, stools, ottomans, and chairs of different types were used. A typical Spanish armchair resembled the best Italian chair. It had a rectangular form, with a high back arched at the top and bottom, a high, elaborate front stretcher, and turned posts and side stretchers; it was covered with tooled leather or brocade held in place with large-headed nails. Some chairs had arched

backs. The Catalonian chair was a simple rush-seated chair, with framework composed entirely of turned spindles; it was painted in bright colors, often vermillion. The scissors chair, the seat of dignity of the Moors, was also used.

Beds at first were only mattresses placed on raised platforms; later some heavily draped four posters were used.

A peculiarly Spanish development was the use of stamped, painted, gilded leather for upholstery, screens, chests, floor coverings, curtains, cushions, and table covers in the homes, and for wall hangings in palaces and cathedrals. The city of Córdoba became famous for its tooled leather, which other communities imitated but could not equal. The Moors had a secret way of treating leather which they had learned from the Egyptians.

Textiles. The early textiles of the Spanish Renaissance were Moorish in design, but later the large, florid Italian designs were used in upholstery and drapery. A certain quilted effect is typically Spanish. Tapestry, brocade, velvet, silk, and cloth of gold were used in various ways.

Modern Use of the Spanish Renaissance Style. Spanish Renaissance furniture dominates in Spanish-American houses. In the more elaborate Spanish houses Baroque and Renaissance pieces are often combined. In all cases it adds interest to combine Renaissance furniture from other lands with the Spanish.

For the person who has some reason for using the Spanish style, it is quite suitable even for furnishing an apartment, provided similar equipment is combined with it. A Spanish *vargueno* or chest might be the keynote for a delightful scheme of furnishing. But so many elaborate red-plush and wrought-iron atrocities have been committed that it is necessary to warn the untrained person to study the matter thoroughly and see many good examples before deciding to use this style.

FRANCE

Historical Background. The Gothic movement dominated the art expression of France for nearly four centuries. By 1500, however, she was ready to accept a new influence, the Renaissance, which came to her through various agencies. Charles VIII invaded Italy and brought back with him the fashionable style of the Italian Renaissance. Francis I (1515-1547) invited the best

Italian architects, artists, and workmen to France. Two queens of France from the famous Medici family of Florence helped to introduce the Italian influence to the French court. Charles IX, Henry III, and Henry IV (1574-1610) were princes of Italian and French extraction. All these influences made the French Renaissance complete. It lasted until the end of the reign of Louis XIII in 1643.

The buildings of the time were Gothic and not particularly suited to Renaissance furnishings. Diane de Poitiers, the favorite companion of Henry II, was finally able to influence the designing of interior architecture so that it became a more fitting background for the furnishings. Marble chimney pieces took the place of stone.

Furniture. French furniture now became smaller and more domestic, comfortable, varied, and plentiful. Walnut took the place of the Gothic oak. The decoration was principally carving, inlay, and gilding. The perfection in the carving was due to the Gothic influence, although the motifs were largely Italian. Columns, cornices, scrolls, acanthus, swags, shields, masks, cartouches, oak and laurel leaves, claws, and fruit were used, but few flowers.

The furniture was very much like the Italian, particularly in Southern France. Cupboards began to displace chests. The chairs were particularly good in design at the time of Henry II. The armchairs resembled the Italian, but there were also small chairs with spiraled turnings and upholstered half backs. The tables were long and supported by carved under-sections at the ends. The cabinets were massive and much decorated. The beds, also large, were enshrouded in rich hangings of damask or velvet.

Textiles. The textiles used were mostly brocades, taffetas, brocatelles, damasks, and velvets. The Gothic designs had been small, but new large designs arrived from Italy, consisting mostly of conventionalized urns and flowers arranged in ogee patterns.

Like the designs, the colors of the textiles were bold—red, yellow, green, and blue. Italian weavers settled at Lyons and made it the most important textile center in France. World leadership in the manufacturing of fine fabrics was permanently established by France at this early date.

Modern Use of the French Renaissance Style. In general this furniture is not reproduced much, as most of it is too large and too elaborate for the average home. It would be desirable, however, for manufacturers to reproduce Henry II chairs, as they are much better in line than the later curved-leg styles now available in the shops.

ENGLAND

Since Renaissance art came to England through Flanders, Spain, France, and the Netherlands, its classicism arrived there as modified by these countries. The English Gothic also affected the new movement, so that in England a distinct transitional stage preceded the Renaissance.

THE TUDOR PERIOD

The Tudor king Henry VIII hired architects and craftsmen from Italy, France, Flanders, and Germany to build and decorate in the new style. The Italian feeling became very prominent at this time, showing particularly in the high, paneled, carved walls, the cornices, the ceilings, and the chimney pieces. Queen Elizabeth imported many German craftsmen, who were responsible for the ungainly bulbous adornments on the table legs and bedposts of the period.

The rooms of the Tudor period were large and bare. The furniture was also large and was architectural in line, but it lacked the good proportion, excellent design, and finish of Italian furniture. The native craftsmen had neither the fine taste of the southerners nor their technical ability, and moreover they used the less flexible oak instead of walnut. There were, however, freshness, vigor, and naïveté in the English work.

Carving, of a rather coarse character, was the principal mode of decoration. Gothic motifs such as the linen fold, pointed arch, wheel, grapevine, and Tudor rose continued in use; but the most popular motifs were the acanthus, masks, grotesques, dolphins, human figures, guilloches, strapwork, scrolls, cartouches, geometric figures, columns, and pilasters. Strapwork decoration of Moorish origin was also characteristic of the period.

Very few pieces of furniture were used—and those were of limited variety, as chests served many purposes. The most highly

decorated objects were the enormous bedsteads built to accommodate many persons. The elaborate headboards and two great posts at the foot supported the ornamental testers and roofs from which curtains extended to the floor. Mattresses were supported by ropes laced through holes in the side and end rails of the bedstead.

The wood carver gave almost as much attention to carving cupboards as bedsteads. The court cupboard, meaning in French the short cupboard, was originally a small affair that stood on a side table. The two pieces were finally joined together making the true court cupboard, one of the most interesting types. The court cupboard held dry food, wine, and candles, for use of the family; the livery cupboard held food such as bread, butter, and cheese, which was to be given out as servants' wages. The low hutch or dole cupboard also held food, and was therefore ventilated by means of an open spindle front. "Hanging" cupboards were not themselves hung, but clothes were hung in them.

Trestle boards were often used instead of the long, narrow refectory tables. Draw tables were large oblong affairs supported by heavy legs decorated with enormous melon bulbs. Low stretchers connected the legs of the tables as foot rests to keep the diners' feet off the filthy, cold floors. Lower tables were for the servants. Unwanted food was thrown on the rush-covered floors to the dogs that were sometimes tied to the table legs.

Backless benches and joint stools were used to sit on. Chairs were owned only by the rich, as they were regarded somewhat as thrones. The wainscot chairs had solid wooden backs and seats, and were exceedingly uncomfortable. Dante chairs from Italy and three-cornered spindle chairs from Scandinavia also came into use.

There was very little hardware on Tudor furniture, but simple wrought-iron hinges, key plates, and pulls were used.

As practically no upholstering was done, loose cushions were placed on seating furniture. Crewelwork (needlework) in wool and silk, on cotton and linen was used for curtains and bed hangings. The designs were rambling, conventionalized foliage, flower, and bird motifs. The colors were vigorous and in character with all the other expressions of this robust period. Great tapestries were woven and hung on the walls for warmth as well

as for decoration. Henry VIII is said to have had twenty-seven hundred tapestries in his palaces.

THE JACOBEOAN OR STUART PERIOD

This period lasted from the beginning of the reign of James I (1603) to the beginning of the Commonwealth (1649). The word Jacobean is derived from the Latin form of the word James. Sometimes the term is used loosely to cover the Cromwellian period and also the Restoration. Throughout the Jacobean period the Renaissance ideas of the preceding reigns gradually developed but it was much more English than either the Elizabethan that preceded or the Carolean that followed it.

The furniture was much like the Tudor, being made of oak in rather squat, sturdy forms, but it was more plentiful. Turning, both spiral and plain, paneling, carving, painting, marquetry, the application of split turned ornaments such as balusters and lozenges, and applied moldings gave variety to the decoration. The motifs on the furniture were about the same as the Tudor and resembled those of the interior architecture. The melon bulb had now become elongated and was used as part of a balustrade.

The pieces of furniture in use during this period were cupboards, cabinets, Bible boxes, buffets, dressers, chests, hutches, bedsteads, daybeds, tables, settles and settees, chairs, forms, stools, and footstools.

A very good chair, the farthingale, was produced at this time. It had no arms, as it was made for ladies wearing the huge farthingale dresses. The Jacobean wainscot chair can be distinguished from the Elizabethan because the uprights extend up beside the crest at the top of the back in the Elizabethan, but not in the Jacobean. Lighter chairs called the Yorkshire, Derbyshire, or Lancashire chairs were used also.

The large tables remained, but small square tables, and round and oval-topped gate-leg tables likewise appeared. Court cupboards were still used. The wooden beds were decorated more simply now with panels instead of with all-over carving. They were draped with handsome embroidered linens.

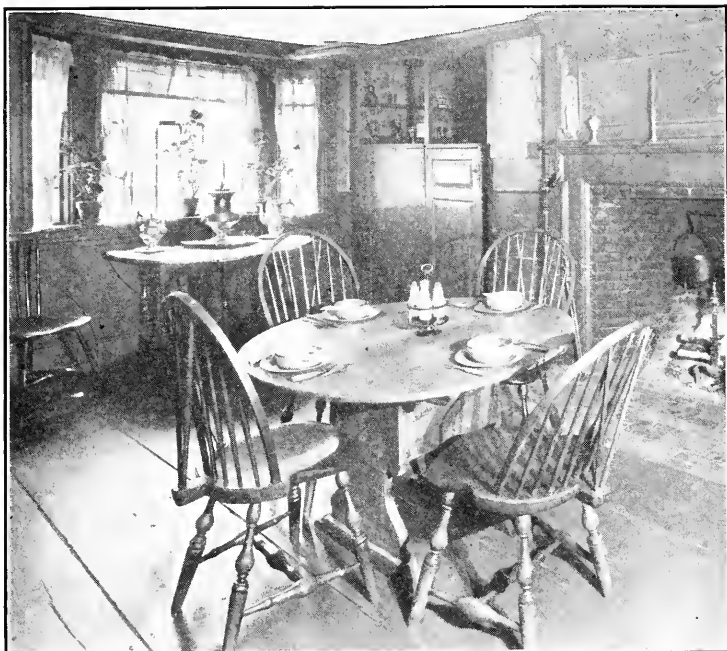
The small amount of upholstered furniture of this period was usually covered with crimson velvet trimmed with gold fringe

and fastened with large-headed nails. Needlework was the chief occupation of women of leisure, and enormous amounts of it were produced. Textiles were freely used for hangings. James I established the Mortlake tapestry manufactory with the help of Flemish weavers. Charles I and his French queen were collectors of fine textiles and other art objects which filled their many palaces.

THE COMMONWEALTH

The inefficient rule and unpopularity of the Stuart kings and the rise of Puritanism brought about a civil war and the execution of Charles I. Oliver Cromwell, the new director of the Commonwealth, and his followers, the Puritans, hated the luxurious surroundings of the aristocracy, so the contents of the nineteen palaces of Charles I were sold abroad. The influence of Cromwell was for absolutely simple, heavy, severe furniture, without any decoration except turned supports. Although this period was brief it is particularly interesting to us because it produced the type of furniture that was brought to New England by the Colonists. The Puritans seemed to think discomfort a virtue, and ease and beauty sinful. Therefore their hard wooden benches, hard board beds, and narrow chairs may have been chosen deliberately. Strangely enough the very restraint used in creating this severe furniture has given it good quality in design.

Modern Use of the English Renaissance Style. Elizabethan and Jacobean furniture is suitable for English houses with the exception of the Georgian. It should be supplemented by continental Renaissance items and also by more comfortable seating furniture that is harmonious. Good reproductions, as well as poor adaptations, of the furniture of this period are on the market. Hotel lobbies and clubs are sometimes furnished in elaborate versions of the Early English style. Cottage furniture of this type in oak, which is desirable for use in simple homes, is generally available in the shops. Tables and cupboards especially have had to be reduced in scale, however, in order to be suitable for small homes.



Courtesy of the Edison Institute, Dearborn, Michigan

The Old Dining Room at the Wayside Inn shows the type of furniture used by the Colonists. Fortunately this famous Inn has been preserved for posterity by Mr. Henry Ford.



Courtesy of the Edison Institute, Dearborn, Michigan

An interior from the Cotswold House shows the Early English furniture that was used in cottages in England. The early Colonists in America used the same kind of furniture.



Courtesy of the Los Angeles Chamber of Commerce

Adaptations of Spanish Renaissance furniture, such as is now used in many houses in the southwestern part of the United States, are shown in these pictures.

UNITED STATES

THE ENGLISH COLONIES (1620-1700)

Historical Background. Many of the first settlers in New England came from the lower middle classes of the provinces of England; consequently their houses and furniture were modeled after the rural homes in England rather than after the contemporary city homes. Therefore our Early Colonial furniture was generally modified Renaissance in style and was copied from provincial English Jacobean and Cromwellian furniture. The Colonists simplified the styles they had used in England, however, because in this country they had fewer tools to work with, less skill, and less leisure time.

Furniture. The furnishings of this period were of the cottage type. Usually the furniture was rectangular in structure, with turned, flat-carved, or molded decoration. Oak was generally used for the earliest furniture, but frequently it was combined with pine. Many other native woods were used such as ash, hickory, chestnut, maple, acacia, white wood, and red cedar. Frequently the furniture was painted or stained black or red.

The furniture pieces consisted mainly of chests, cupboards, desk boxes, stools, forms, benches, and tables. The chests were numerous, serving many purposes, and finally developing into imposing highboys. Although the heavy cupboards were particularly characteristic of the earliest period they have not been reproduced to any extent because their size makes them unsuitable for the smaller homes of modern times.

Several kinds of chairs were used, some of which are reproduced today. The early wainscot chair with a solid back was discontinued because of its weight, but the turned-spindle type was satisfactory and developed into the so-called Carver, Brewster, and Windsor types. Many simple turned-leg stools and forms of the earliest period should be copied today more extensively than they are. The most commonly used tables were the rectangular ones with turned legs, and the gate-leg, butterfly, and chair tables. The drop-leaf tables were necessary because space was limited in the early houses.

Textiles. Textiles were very important in the early Colonial houses. The women wove and wrought table carpets, cupboard

clothes, chair and stool pads, and curtains for beds and windows. Needlework was very popular here as well as in England, and turkeywork, petit point, stumpwork, and crewelwork decorated fabrics that added interest to the rooms. The inventories of the time show that fabrics such as the painted cottons from India, and velvets, damasks, and plushes were imported. Beds that stood in the parlors often displayed beautiful coverlets, valances, and curtains.

Metals and Pottery. The early inventories list a great many silver, pewter, brass, and ironwork articles, although very few of these have survived. Inexpensive pewter articles were imported in large quantities from England, salts, tankards, candlesticks, and spoons of pewter being common. Wrought iron was generally used for kitchen utensils and for irons, firedogs, firebacks, firepans, tongs, poker, and also for the primitive lights of the period, the Betty lamps and rush-light holders.

For the first half century wooden dishes were used. Later common pottery was obtained from England and porcelains and glass were imported from the Orient.

Modern Use of the Early Colonial Style. This style is labeled "seventeenth century" in the museums, "Early American" in the shops, and cottage Colonial or Pilgrim Colonial by various writers. The more primitive type employs oak and pine; the finer type, maple. Excellent adaptations and reproductions of this furniture are available, so it is used in many homes.

THE SPANISH COLONIES (EIGHTEENTH CENTURY)

The Spanish colonies in this country have provided us with a delightful style of architecture and furnishing for our southwestern and southern states. The Spanish missions of California, Texas, and near-by states have inspired this style. They were built and furnished with the help of unskilled Indians and Mexicans, therefore everything was done as simply as possible. All woodwork was left unfinished or merely painted. The furniture was generally large, plain, and rectangular in contour and was the inspiration for a style of furniture known as Mission. This has not survived because the pieces were too large for small homes, monotonous in design, and poor in finish.

Modern Use of the Spanish Colonial Style. Recently very interesting furniture has been created to fit the Spanish Colonial houses being built today. This is lighter in weight and more comfortable than the original furniture, but conforms with it in line and spirit.

CHAPTER 7

THE TRADITIONAL STYLES

THE BAROQUE MOVEMENT (INCLUDING THE ROCOCO)

Italy. Seventeenth and eighteenth centuries.

Spain. Seventeenth and eighteenth centuries.

France.

Baroque—Louis XIV 1643–1715.

Rococo—Louis XV 1715-1774.

England.

Transition— $\left\{ \begin{array}{l} \text{Carolean or Restoration } \left\{ \begin{array}{ll} \text{Charles II} & 1660-1685. \\ \text{James II} & 1685-1689. \end{array} \right. \\ \text{William and Mary } 1689-1702. \end{array} \right.$

Baroque and Rococo— $\left\{ \begin{array}{l} \text{Queen Anne 1702-1714.} \\ \text{Thomas Chippendale.} \end{array} \right.$

United States.

Transition Period—1700-1725.

Baroque and Rococo—(Colonial) 1725–1790.

THE BAROQUE MOVEMENT

The Baroque movement evolved gradually out of the Renaissance, but was different in spirit. It developed in Italy in the late sixteenth century and spread over Europe. Some classicists consider the Baroque style decadent; but it has produced things that have been warmly welcomed by the human race. The Renaissance style was dignified and refined but necessarily limited. The great Michelangelo was not to be bound by the traditions and restrictions of the Classic style, and his genius helped to produce the exuberant, powerful style known as the Baroque. Sad to say, Michelangelo's less talented followers sometimes used the new forms as a means of decorative over-display. Baroque decoration did not follow structural lines, but was meant to provide aesthetic satisfaction in itself, regardless of the object decorated. It could, therefore, be varied to suit individual tastes and conditions. In line it was curved rather than straight. The term Baroque was

originally a Portuguese word used by jewelers to indicate unevenness, particularly in the surface of pearls.

Changed social and political conditions fostered the development of the Baroque idea. The period was one of great prosperity, and magnificent display was desired by the higher class. The simple Classic style no longer sufficed to express this new spirit. Some writers say that the church was also influential in the development of the Baroque, as it was attempting to reach the spirit through the senses.

THE ROCOCO STYLE

The Rococo style was a further elaboration of the Baroque style and reached its culmination in France under Louis XV (1715-1774). Its name came from the rock and shell motifs, *rocaille et coquille*, which were used at the time. It differed from the Baroque style in several respects. Its decoration was usually asymmetrical and consisted entirely of curved lines—not the short, powerful, stopped curves of the Baroque style, but long unbroken curves gliding between the different parts of a design. The Rococo furniture was smaller, with more delicate decoration and lighter colors. In fact, the entire spirit of this style was the outcome of feminine influence.

ITALY

The Baroque Movement. At about the middle of the seventeenth century the Baroque style reached its height in Italy. That was a time of widespread political and religious disquiet. The art of the day expressed agitation too with its contorted columns, disturbed horizontal lines, awkward forms, and confused and excessive ornamentation, all contriving to produce an effect of unreal grandeur. The aim was to achieve the exceptional. Splendid palaces and weirdly gorgeous clothing and jewelry required furniture with similar qualities.

Baroque Furniture. Some of the furniture of this period was much like Renaissance furniture except that the decorations were far more restless. Twisted columns were used as furniture supports, because Bernini had used them in the high altar in St. Peter's. Rome in fact led the country in the Baroque style.

The chairs were very different from earlier ones. Lower backs, exaggerated finials, rich coverings, twisted stretchers, carved foliage forms, and sometimes a carved coat-of-arms on the front stretcher were typical. Some of these chairs were excellent in design, as the structural elements were generally well proportioned.

The armoires were typically Baroque, with heavy carving of curved motifs for their cresting. The credenza remained in general use. Beds were of carved walnut, with or without the canopy, and sometimes had elaborately carved headboards. Stone tables, narrow and long, were used, often inlaid with colored marble. At this time large candelabra, candlesticks, sconces, and large mirrors with carved and gilded frames were made in great numbers. Pedestals of elaborate design were built to carry the sculptures of the time.

The Rococo Style (Eighteenth Century). Conquered by enemies and politically divided, Italy now declined in creative power. But the French Baroque and Rococo influence spread from the north through Italy, transforming the art and the lives of the Italians, and bringing gayety and frivolity as an antidote for wars and defeats. Venice became the capital of the world's pleasure-seekers. Italy was now so poor that inferior materials were used in producing pretentious effects. The result was often imitative and tawdry, but not entirely without individuality. Florence, as always, showed better taste than the other cities. Furnishings and ornamentation in Rome became more and more decadent as one invader followed another. The Italian middle classes were still serious, however, and their furnishings remained simple.

Rococo Furniture. The furniture became less architectural, more decorated, and smaller in scale. Marquetry was again employed in decoration. Cabinets, credenzas, and armoires were used. Tables still rested on stretchers. Commodes often had marble tops and bulging fronts, with decoration running fancy free and not according to structure. The Venetian painted furniture of this and the following period was famous for its beauty, especially of color. Reproductions of Venetian chairs are successfully used with other curved-line furniture.

SPAIN

The Baroque Movement. The Baroque influence in Spain was absorbed first from Italy which it dominated at the time, and later from France. France meanwhile had begun to dictate the fashions of Europe.

Walls were still treated as they had been during the Renaissance, but more color came to be used in the tiling, painting, and textiles. Crimson, green, blue, yellow, gold, and white were the favorite colors.

The Baroque furniture of Spain remained much like that of the Renaissance. The chests and cabinets especially were unusual and excellent in design. Some of the furniture was finished in lacquer. Spain and Portugal were probably the first countries to import lacquer from the East. The motifs used in decorating the furniture were the usual Renaissance and Baroque types combined with Moorish and Oriental forms. Armorial articles were frequently motifs for designs.

The Rococo Style. The Rococo movement in Spain was only a reflection of the French. The mystic Spanish did not quickly or completely respond to the gay, frivolous influence of the Rococo, their religion being a preventive.

FRANCE

THE BAROQUE MOVEMENT

Historical Background. The Baroque style in France developed in the reign of Louis XIV (1643-1715). It was derived from the Classic style of Rome, modified by Flemish and Chinese influence, and by French national taste. The French people were susceptible to new ideas, which they were able to absorb and present again in an interpretation of their own. Although the Renaissance had remained Italian after being transplanted into France, the Baroque idea became decidedly French. This style, called Louis XIV, was the first of the French national styles.

Louis XIV was king for seventy-two years and exerted a powerful influence on all the arts. His court at Versailles was the envy of other rulers for its magnificence and its size. He selected great architects, decorators, and painters to direct the work in the arts, and built them the Louvre, a palace where they could live

and work. Charles Le Brun was put in charge of the art of France including the Gobelin factory and the furnishings for Versailles.

Characteristics. The typical qualities of the Louis XIV style were heroic scale, magnificence, and military formality. In all these respects the style merely reflected the characteristics of the people of that time, who expressed themselves in elaborate over-decoration, astonishing but not charming. Costumes and background were but a pageant for the pleasure of Louis the Grand. The style was also affected by the taste of the women who were the favorite companions of the king.

Decoration. The period exhibited strange conflicts in decorative ideas. There was no relation between the furniture and the background of the room, and none between the furniture and the Classic exterior of the building. There was no relation between the structural form of an article of furniture and its ornamentation. The typical chair was rectangular, large, and formal, but its decoration was playful and confused in line. During most of the period, chair and table legs were generally square and tapering, although at the last they were curved. In the Louis XIV style there were three kinds of motifs: classic borders, shell and scroll, and naturalistic flowers. The king's own symbol was a head encircled by the rays of the sun.

Decoration included carving, enamel, gold or silver leaf, and solid silver. Chiseled ormolu mounts of bronze were used in decorating the furniture, particularly cabinets, commodes, consoles, tables, and desks. Metal hinges, pulls, rosettes, beadings, and foot tips were prominent.

Furniture. The most important pieces of furniture of this period were the great cupboards, the sideboard cupboards, the bookcases, and the commodes. Upholstered sofas and chairs had high rectangular backs in the Italian style. Late in the period, caned chairs had cabriole legs. The bergère type of chair showed its wooden framework. Commodes occasionally had bombé fronts but always straight legs. Secretaries and writing desks were very elaborate. Beds were large and ornate with richly carved posts and testers and heavy draperies. Armoires and prie-dieus were used in the bedrooms. Side tables and consoles had marble tops and were carved and gilded. The furniture was made of walnut, oak, and ebony.

BAROQUE FURNITURE

Courtesy of the Metropolitan Museum of Art



An eighteenth-century chair in the English style known as Chippendale.



An eighteenth-century American chest of drawers of the block front type.

The William and Mary highboy at the right is an example of the transitional style in England at the beginning of the Baroque period.

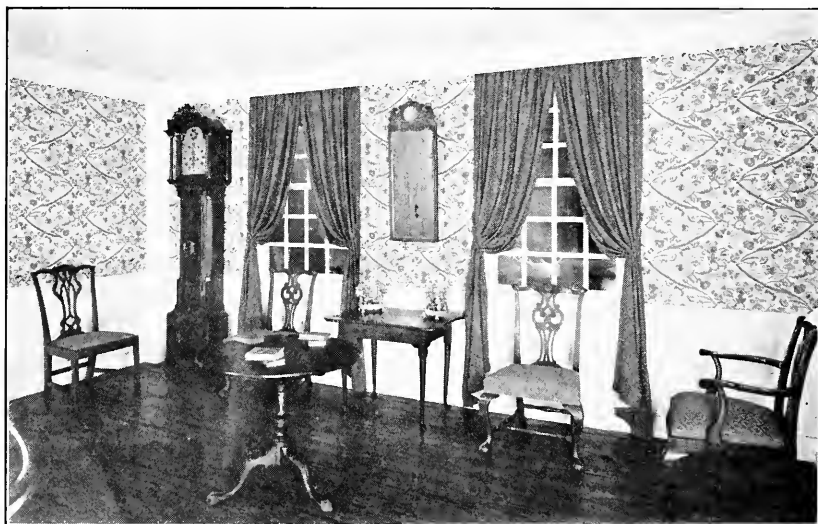
The Louis XIV chair below shows restraint in its design.





Courtesy of the Pennsylvania Museum of Art in Philadelphia

Parlor from the Powell House, Philadelphia, dated 1768. This beautiful room is from one of the most famous and elegant Pre-Revolutionary homes. Note the delicacy of the carving in the architectural details and in the furniture.



Courtesy of the Brooklyn Museum

The parlor of a plain Connecticut house built about 1750. This room is typical of the Baroque-Rococo period in this country when American-Chippendale furniture was generally used. There is one example of the straight leg Chippendale chair shown here, but the front legs were usually curved.

Textiles. Elegant textiles were used, such as velvet, damask, tapestry, brocade, taffeta, cloth of gold, silk, and satin. The large, naturalistic designs were combined with scrolls and latticework. They became smaller and less realistic at the end of the period. Rather deep, rich colors were used at this time, particularly green, blue, and gold, with white accents.

Modern Use of the Louis XIV Style. This grand style of furnishing is little used in the United States. Imposing public rooms in hotels, however, are sometimes done in this manner.

THE ROCOCO STYLE

Historical Background. The Rococo style was typically French. It was the joyous expression of a people who were glad that Louis XIV was dead as they were tired of his pomp and his costly wars. The Regency was a brief period during which the Duke of Orleans, an uncle of Louis XV, ruled. He influenced the manners and customs of the court, however, rather than the French decorative style. The chief characteristics of Regency furniture were exquisite grace and extravagant ornamentation. All its contours were free and flowing.

When Louis XV became king the stiff formality of the previous régime was entirely gone. The women of the court ruled Louis XV, and their influence favored smaller houses and rooms and smaller, comfortable furniture. The aim was no longer to be impressive and grand, but to be gay and luxurious. There was less money to expend, so there was less incentive to display.

This period marked the highest achievement of the French styles. It grew out of a materialistic ideal, and it produced a sensuous beauty through unified expression in fine form, color, materials, and technique.

Interior Architecture. The exteriors of the buildings of this period were Classic, but the interiors were Rococo. Panels on interior walls were often outlined by delicate moldings broken by Rococo scrolls. In the panels were mirrors, fine textiles, or painted decorations by famous artists. The unity between the forms of the furniture and the lines of decoration on the walls is part of the charm of this period.

Furniture. Furniture was largely of walnut, but mahogany was also used, and some precious woods especially for inlay,

marquetry, and veneer. Almost all the lines of the furniture were curved at this time. Cabriole legs without stretchers, ending with head or scroll feet, were nearly always used. Elaborate carving, gilding, lacquering, ormolu, inlay, and marquetry decorated the furniture. The most important lacquerwork was the greenish Vernis-Martin, created by Martin to protect the pictures painted on the furniture. Ormolu or metal ornamentation was very common during this period. Furniture was trimmed with gay metal forms serving as drawer pulls, corner mounts, hinges, key plates, feet, or merely as design elements.

Decoration. Asymmetrical designs took the place of symmetrical ones. The favorite subjects of the previous period—mythological, biblical, and historical events—were now replaced by scenes of the social activities of the time. The acanthus motif was abandoned for the shell which appeared on walls and furniture. Other popular motifs were stalactites, festoons, vases, plumes, ribbons, wings, lace, cupids, flames, wreaths, flowers, satyrs, doves, and pendants. The source of the style was the Baroque, modified by Flemish, Oriental, and Naturalistic influences. A definite Chinese influence developed because there were cordial relations between the rulers of France and China. Chinese dragons, vases, pagodas, birds, scenery, and figures appeared in French textiles.

For the first time colors were light and also bright, suitable for this new style. Ivory and gray with much gilding were used for furniture. A certain soft crimson rose was the most popular color, and green was next, but neither one was rich or heavy.

Textiles. The textiles ordinarily had small patterns of realistic flowers combined with scrolls, lattice, and lace. Pastoral love scenes made popular patterns for tapestry and needlework. Damask, brocade, brocatelle, satin, velvet, printed cotton and linen, tapestry, and needlework were used. Slipcovers of heavy taffeta were sometimes employed in the summer time. French carpets or Oriental rugs of thick pile covered the floors.

Modern Use of the Louis XV Style. This style is now found in drawing rooms, in women's apartments, and in bedrooms. It is appropriate to some extent in Georgian houses. The more simple pieces finished in natural walnut go well with the furni-

ture of other periods, such as the Queen Anne and Chippendale. Louis XV and Louis XVI styles are often combined because they agree in spirit and in scale. It is desirable, but not necessary, when this French style is used, to panel the walls so that they harmonize with the furniture. English and Americans usually want only a few French pieces to add interest and beauty to other furnishings of a more sturdy character.

ENGLAND

THE RESTORATION

Historical Background. Shortly after the death of the Lord Protector Cromwell in 1659, the Stuarts were restored to the throne. Charles II and his followers returned from the court of Louis XIV of France and brought with them the elaborate Baroque style. Italian, Spanish, and Flemish furniture was also imported into England and reproduced. The queen was Portuguese and added her influence to other foreign ones.

Characteristics. The Restoration style in England was transitional, because while it usually retained the rectangular structural line of the Renaissance, it added the curved lines of the Baroque in its decoration. The new style affected the movable furniture but not the architecture. The influence of the great classic architects, Christopher Wren and Inigo Jones, prevented further development of the Baroque, so that in England also there was the strange contrast of a classical background and Baroque furniture. Large paneling formed the usual wall treatment for this and the previous English period. Natural wood and wood painted in white, gray, gray-green, blue, green, blue-green, pale yellow, buff, and brown with gilding were characteristic of the period.

Furniture. Walnut, largely used for furniture, lent itself to more elaborate carving than oak. Carving, the favorite method of decoration, was modeled, flat, or incised. The flat type was made by merely gouging out the background; the incised work consisted of deep-scratched outlines. Barley twist turning was very popular. Other forms of decoration were inlay, paint, lacquer, veneer, and applied ornament.

The Carolean chair of Flemish influence was the most inter-

esting piece of furniture of the period. It had a tall, narrow, ornamental back surrounding a section of caning, a turned frame, and an elaborate scrolled stretcher made of S or C scrolls. Similar chairs of Portuguese influence had splayed feet and backs of cane, leather, or upholstery held in place with large-headed nails. The Restoration chair was a patriotic item displaying the crown on the crest and on the front stretcher. The grandfather chair, with wings to protect one from draughts, was popular at this time. The love seat was now introduced, as were also suites of sofas and chairs upholstered alike. The daybed with elaborate caning and cresting was used. The large four-poster beds were hung with rich materials. The court cupboard was retained, but a new double chest of drawers called a tallboy appeared, and also a long buffet with a cupboard above. Gate-leg and many odd tables became common, as it had become fashionable to play cards and drink tea, coffee, and cocoa.

Modern Use of the Restoration Style. Furniture of this type is used commonly in English houses and often in dining rooms of other houses.

THE WILLIAM AND MARY PERIOD

Historical Background. At the death of his brother Charles II, James II became king, but he was so much disliked that he abdicated and fled to France. His daughter Mary, and her husband William, Prince of Orange in Holland, accepted the invitation to the throne of England. As they brought with them shiploads of furniture and many workmen, the Dutch influence became an important element in the design of English furniture for some time. The Dutch influence changed the entire attitude of the English people toward home furnishings, as the object of the Dutch was to obtain a comfortable, convenient, private home life. The Elizabethan ideal had been to obtain splendid though crude effects; the Cromwellian, to endure harsh discomfort for the sake of the soul. The Carolean ideal of extravagance and useless display had only irritated the English people. The domestic attitude of the Dutch made a great appeal to the English, who adopted it and changed it to fit their needs.

The Oriental influence too was important at this time because

accessories, lacquered furniture, and wall paper were imported, mostly from China.

Furniture. The style of furniture that we know as William and Mary was transitional, for it was a step between the rectangular Renaissance furniture and the curvilinear Baroque and Rococo. This furniture was particularly good in its structural design. It was lighter in weight and more comfortable than earlier furniture. Walnut was utilized chiefly, although some furniture was made of oak. The Flemish scroll, Spanish foot, and French square leg were used. (In contrast with the preceding furniture, it was decorated with marquetry rather than carving.) Hardware was simple to conform with the furniture, teardrop and ball handles and simple pierced shields being most popular.

Some typical pieces of this period were the flat-top cabinets or highboys with cornices. They had six or eight legs, which had inverted bell, cup, or trumpet turning ending with bun or ball feet. Their flat, curved, and tied or crossed stretchers were close to the floor. The aprons were sometimes shaped in the ogee form. The lowboy was identical with the lower part of a highboy; it was used as a desk or a dressing table. (Desks came into common use at this time; they were often beautifully decorated with intricate seaweed patterns in marquetry. The high rectangular chair of Italian style with elaborate crest and front stretcher, the wing chair, the love seat, and the sofa were used. Tables of all sizes and shapes were common. Beds were similar to preceding ones except that the posts were higher and the hangings were often of printed cotton or linen.)

Textiles. Shortly before this period, the Edict of Nantes, which had given religious liberty to Protestants, was revoked by Louis XIV. As a result, forty thousand families emigrated to England, among them many skilful Huguenot weavers. Bright-colored silk, velvet, brocade, damask, and printed linen and cotton were made at the factories. Queen Mary set the fashion for doing needlework, and women worked long hours at it.

Modern Use of the William and Mary Style. Since this style is transitional it is often used with the preceding or the succeeding styles. Its scale and its degree of elegance are the determining factors of its eligibility in a scheme of either type. It can be used in almost any home that is not definitely formal.

THE QUEEN ANNE PERIOD

(**Furniture.**) In this period the Dutch influence continued to grow and comfortable furniture became common. Straight lines had practically disappeared, and furniture was built on curved lines to fit the shape of the body. (The Rococo furniture of Louis XV influenced this period, but the English furniture was much simpler and stronger.) This was the height of the age of walnut, which was used either in solid form or in veneering. Other woods were utilized in lesser quantities. Simpler woods were sometimes finished with brilliant-colored lacquer, decorated with gold. The turned leg went completely out of fashion, and the shaped stretcher was replaced by simple ones which also soon disappeared. The cabriole leg had now arrived and was often carved with a shell motif on the knee, ending with a club, spoon, or scroll foot. Even the case furniture had curved legs and sometimes double hoods to repeat the curved lines.

For the decoration of furniture, turning, carving, lacquering, gilding, and veneering were used rather sparingly, and marquetry had almost gone out of fashion. The beauty of the grain of the wood was preferred to carving, gilding, or ormolu. Shells and sun rays were carved on cabinet furniture; sphinxes, griffins, eagles, flowers, and human and animal figures were carved on table bases. Chinese motifs were used on lacquer pieces and on wall paper.

The typical chair of the period had a hoop back, spooned to fit the body, with a solid fiddle or vase-shaped splat down the center and a slight dip in the middle of the top rail often filled in with a carved shell ornament. (The comfortable upholstered wing chair of this period is still a favorite. Settees often had rounded backs sometimes producing the effect of double chair-backs. The ever-popular daybed was graceful, having three or four cabriole legs on either side and a rolled headrest.)

Very fine secretaries were made with broken pediments at the top and cabriole legs. Sometimes they were lacquered a brilliant color such as vermilion, green, or black. (Cupboards, called dressers, with open shelves above and drawers below, appeared at this time. Sideboard tables with marble tops were used. Corner cupboards and cabinets were numerous because collections of por-

celain were fashionable. Chests on stands and tallboys or highboys, as they are called in America, were used for storing linen and silver. Knee-hole desks as well as many small desks were also made.)

Small tables were common, the gate-leg and drop-leaf types being very popular. (Many new tea tables, bedside tables, and gaming tables were created. The tilt-top variety had a round top with a pie-crust edge, and was supported by a single pedestal standing on three short cabriole legs. The card tables also had fold-over tops with projecting corners to hold candles.)

The bedposts continued to be absurdly high and the framework was entirely covered with rich material, which was also used for drapery and bed covering. Beds became more simple late in the period. Round-top mirrors, in lacquered or partly gilded walnut frames, were very popular at this time. Sometimes they had small drawers below and were placed on dressing tables.

Textiles. Among the popular textiles were velvets, damasks, brocades, and petit point needlework. (Oriental chintzes and printed cottons were very fashionable.) Bright colors were used, particularly the primary colors, and black, and gold.

Modern Use of Queen Anne Style. This furniture is a good type to use today in unpretentious homes as well as in elaborate ones. Its slight adornment enables manufacturers to reproduce it in medium-priced furniture that is desirable.

THOMAS CHIPPENDALE (1705-1779)

Thomas Chippendale was the first of a famous group of English cabinet makers who worked in the second half of the eighteenth century, a time which is called the Golden Age of Furniture Making. He designed, made, and carved furniture, often adapting foreign designs with skill. (He was fearless in attempting to make other ideas fit the life of his time. He used the French Rococo style of Louis XV for most of his work, but his Chinese and Gothic designs were also included in his book, "The Gentleman's and Cabinet-Maker's Director," published in 1754. His designs were copied by other cabinet makers. He is notable for the encouragement that he gave his clients to have their own opinions and to avoid aping the royalty.) He helped to develop

a period of individual taste through his willingness to work in a variety of styles.

Although Chippendale's contemporaries worked in the new style, the Neo-Classic, he preferred to work mostly in the Baroque and Rococo styles of the preceding periods. (In point of time he belongs in the Neo-Classic period, but his furniture belongs with the Baroque and Rococo movements. Chippendale was born in Yorkshire probably about 1705. He opened a cabinet-making shop in London about 1750. He was a good salesman as well as a craftsman, serving both tea and gossip to his prospective customers in his display rooms in St. Martin's Lane.)

Chippendale preferred mahogany to other woods. With it he was able to make his furniture strong even though light; and, most important of all, it was excellent material to carve.

There were three typical Chippendale chairs. The most-used type resembled the Queen Anne but had the following differences. The shoulders were square, and the top of the back formed a graceful bow shape. The splat was pierced in ribbon and scroll shapes and always reached to the seat. The cabriole front legs were carved with scrolls and the acanthus; ball and claw feet were usual. His ladder-back chairs, which had four or five pierced and curved slats, straight legs, stretchers, and a saddle seat, were his best ones. He made chairs and other furniture in the Chinese manner. These were light and rectangular, and decorated with open fretwork and lattice ornament. Some of them were good and some were poor. (Nearly all his pseudo-Gothic pieces were poor.)

Chippendale used upholstering very little except for the seats of his chairs. He generally used the lighter-weight upholstery materials, among them silk, damask, and brocade, but he sometimes used red leather and horsehair.

Chippendale originated a cumulative dining table in four parts, two ends and two center pieces, that could be adjusted to fit various needs. He made tilt-top card tables, pedestal pie-crust tea tables, small tables with fretwork galleries around them, and many other whimsical small affairs. His secretary bookcases were among his finest productions, as their charm depended upon fine proportion and beautiful finish rather than on ornament. His bombé serpentine-shaped commodes and desks were modeled

after the French, but had distinct Chippendale characteristics. Interesting accessories came from his shops. His Chinese mirrors were fine in workmanship, as were also little pieces of tripod furniture such as pole screens and table stands.

Opinions vary greatly as to the art quality of Chippendale furniture. Much of it is rather ugly, although some pieces are excellent in design and technique. The typical chair with the cabriole legs is not a good unit of design. Some highboys also are not good in design as the upper part appears too heavy for the curved legs, and the broken pediment top is just a useless form put on for adornment.

Modern Use of the Chippendale Style. The beauty of Chippendale furniture is largely due to its fine carving. Accordingly it is essentially a handmade product that can not be properly reproduced by machinery. Handmade reproductions are procurable, but very expensive. Therefore, it is not advisable for a person of moderate means to consider using Chippendale furniture, although there are many reproductions on the market. In fine homes this style is suitable, but it is very often wrongly used, as it should not be combined with slender, precise, straight-legged Sheraton, or any other Neo-Classic furniture. In spite of famous examples such as Mount Vernon, and in spite of the advice of salesmen, this furniture should generally be used only with other Baroque furniture. It is entirely different in spirit and form from the Neo-Classic.

UNITED STATES

The Colonial Period from 1700 to 1790 was influenced by the Baroque and Rococo styles coming from England, Holland, and France. Some Oriental tendencies also appeared during this time.

By 1750 the late Renaissance style of architecture was firmly established here. It resulted in the building of many beautiful Colonial houses, much like the early Georgian houses in England. They were symmetrical in plan and façade. The interiors were based on the classic orders and decorated with classic motifs. Usually the fireplace wall in the living room was entirely paneled in wood, the other walls being plastered above and paneled below. Books of architecture were guides for the Colonial builders.

TRANSITION PERIOD (1700-1725)

By the end of the seventeenth century many of the Colonists had prospered enough so that they could afford much of the equipment for comfortable living. Furniture was then passing through a transitional stage. The contours were still rectangular, but in the decoration curved lines had begun to appear. The furniture was smaller in size, better finished, more refined, and built of better wood than the seventeenth-century furniture. This was largely the result of the Baroque influence which was brought to the Colonies by craftsmen, and by the furniture imported from England. Transitional furniture in the Colonial period included the furniture copied from the Carolean or Restoration period and the William and Mary period in England. Some of its transition features were Flemish scrolls, caning from Portugal, and Spanish feet.

BAROQUE AND ROCOCO PERIODS (1725-1790)

By 1725 the merchants living all along the seaboards had become wealthy through extensive trading. In the South, especially in Maryland and Virginia, the large grants of fertile land enabled the privileged owners to live in fine style, as landed gentry. A fashionable social life centered around the representatives of the king of England. In consequence, a high standard of luxury and taste prevailed, and elegant, sophisticated furnishings replaced those of the simple, earlier type used in the first century. This period saw constantly changing fashions and such originality in the use of nature motifs that it is considered a brilliant period in the history of decorative art.

Furniture. The cabriole leg style of the Baroque and Rococo was completely dominant by this time. Straight lines had been replaced by curves. The cabriole leg was used on nearly all furniture, chairs, tables, beds, chests of drawers, highboys, lowboys, and desks showing it. Cabinet makers had become skilful enough to make these legs so strong that they did not need stretchers to support them. They were finished with Dutch, Spanish, Flemish, snake, slipper, or ball and claw feet. Sometimes bracket feet were used on case furniture. The broken pediment appeared on the tops of cabinet furniture, repeating the curves of the legs.

There were two distinct phases of this period. In the more simple, earlier stage the furniture was made of walnut in Queen Anne style. During the second phase, which was more elaborate, it was of mahogany in the Chippendale manner. In both phases the legs were curved, so these styles combine very well.

The chief method of decoration was carving, but imitation of Chinese lacquer was also fashionable. The flat surface of case furniture was broken up by the block front, the bow front, and the serpentine front. The block front was particularly handsome; it was an American development from Rhode Island, featured by John Townsend and John Goddard. The block front consisted of a raised portion on each side of a similar sunken portion. The shell motif was sometimes used at the top of the three sections of the block front.

The chairs were of many types including the typical Queen Anne chair, of walnut with rounded shoulders, solid central splat, and horseshoe seat; and the typical Chippendale chair, of mahogany with a bow-shaped top rail resting on back posts, an openwork splat, and a seat with straight sides. There were also upholstered easy chairs with or without arms. The Windsor was a provincial chair of this period.

Tables were of many varieties. Side tables were made the same height as the drop-leaf dining tables so that they could be combined when necessary. The card table with a hinged flap was popular. Small marble or wood-top tables were plentiful. Tea tables were very important to the Colonial dames because much of the social activity occurred at tea time. Tilt-top pedestal tea tables of a number of sizes, many kettle stands, and various tray tables were found in both parlors and bedrooms.

Walnut, fruit wood, and mahogany were used in highboys and lowboys with plain tops or with broken pediments. The Philadelphia highboys by William Savery were particularly elaborate and beautifully carved. In the bedrooms were chests of drawers and also chests on chests. Slant-topped scrutoires, with or without bookcase tops, were used. Beds commonly had four tall posts and a tester hung with curtains. In the early part of the period cupboards were frequently built in, often in pairs. Venetian blinds had a certain amount of popularity.

The tall clocks of this period were designed like the furniture.

They often had block fronts, scrolled pediments with finials, columns, bracket feet, or fretwork for decoration. They were frequently carved or japanned in an elaborate manner. Clocks and mirrors were new at this period and received more ornamentation than was desirable. In using them today simplified adaptations are very much better than the original forms.

Textiles. Many kinds of textiles were used. Damasks, silks, mohair, needlework, haircloth, linen, woolens, and cottons such as calico and chintz were common. The designs too were varied. All colors were employed in rich, strong effects. Walls were often hung with papers or textiles. Chinese, classical, and flock papers were advertised at this time. Painted canvases found favor both as floor and as wall covering. Persian and Turkish rugs were used, and also Scotch carpets.

Metals, Pottery, and Dishes. The designs in metalwork were often copied from the furniture decoration. Iron, brass, silver, and pewter were used. The fireplace tools were made of iron or brass. The Franklin stove was very popular during the eighteenth century. Candlestands were made of iron or brass; chandeliers and sconces were commonly of brass.

Imported and domestic pewter was generally used. Silver utensils were designed in the Rococo manner, often showing the same decorative motifs as the furniture. The straight-line contours of silver pieces had now become bulbous, even the lids being domed. Feet were constructed on some of the hollow ware. There were many fine silversmiths in the Colonies, among them the Paul Revere of Revolutionary fame. Sheffield plate was imported and later manufactured by the Colonists.

Henry Stiegel manufactured glass of high quality in Pennsylvania. The potters, however, were less active than the metal, glass, and wood workers, for their pottery consisted mostly of a crude type of stoneware and glazed earthenware. Much of the table porcelain was imported from England, Holland, and China.

Modern Use of the Colonial Style. This is a favorite style in the United States because of its historic interest and because of the comfortable, sturdy furniture it produced. It is the natural choice of furnishing for Colonial houses.

CHAPTER 8

THE TRADITIONAL STYLES THE NEO-CLASSIC MOVEMENT

Italy. Late eighteenth century.

Spain. Late eighteenth century.

France.

Louis XVI—1774-1793.

Directoire—1795-1804.

Empire—1804-1814.

England—1765-1800.

Robert Adam.

George Heppelwhite.

Thomas Sheraton.

United States—1790-1825.

Post-Colonial Period.

Duncan Phyfe.

This Classic revival was a welcome reaction against a Romantic style. Baroque and Rococo ideas had been carried to such extremes that the furniture was often queer and absurd in addition to being unstructural in design. People were tired of the style; it was time for a change. The discovery of the buried city of Herculaneum in 1709 and the successful excavations there and in Pompeii were by 1750 the inspiration for a revolution in taste. All over Europe it became the fashion to study the late Roman Classic work. In the short space of ten years the slender, straight structural lines of the Neo-Classic style had replaced the curved Baroque and Rococo forms. The new style was brought to England by the architect Robert Adam, and from there it came to the United States. In France it inspired the style known as Louis XVI, which spread across the frontiers into Italy and Spain and also across the ocean to the new republic, the United States. Several interpretations of the Neo-Classic style were brought to this country.

ITALY

Historical Background. The revival of Classicism about the middle of the eighteenth century was welcomed by Italy, who always remembers her classical heritage. After the preceding period of commonplace work, her cabinet makers again produced articles that had artistic merit. Fine furnishings were used by the Italians of this period, who were highly cultured people.

Furniture. The furniture was commonly made of walnut, although mahogany and other woods were also used. The decorative processes in fashion were inlay (especially bone), lacquer, polychrome, painting, gilding, paper appliqué, canvas paneling, and carving. Motifs were mostly classic, with some Renaissance and some Chinese additions. Landscapes were in use as furniture adornment. Some of the most common pieces of furniture were bookcases, secretaries, wardrobes, chests of drawers, chests, cabinets, cupboards, chairs, sofas, window seats, and tables, all of which were used quite generally in other countries too. Others with more of a native flavor were the corner cabinets, both standing and hanging, Venetian credenzas, sets of consoles, prie-dieus, writing tables, bedside tables, and spinet cases. The square-backed chairs and sofas were of distinguished design.

To this period belong the most colorful productions of a nation that understands and loves color, Venice particularly showing originality and brilliance. The Italian Empire furniture too was pleasing in design and decoration.

SPAIN

The eighteenth century in Spain was lacking in creative decorative art. The Neo-Classic period produced merely an imitation of what was being done in France, Italy, and England. Leather, as wall decoration, was discontinued. Plain walls, with applied fabric or paper, or wall hangings, were the mode. Doors and ceilings were often decorated in exaggerated ways. Fortunately the native custom of covering furniture with fabrics and decorating with mounts continued.

The general design of the furniture was the same as in France or Italy but the proportions were usually larger and the structure heavier.

FRANCE

LOUIS XVI (1774-1793)

Historical Background. Although the classic revival had begun in the time of Louis XV, it was encouraged to greater development under the new king and his queen, Marie Antoinette. The queen had simple domestic tastes, which prevented a return to the splendor of Louis XIV, and yielded a feminine interpretation of the classic revival.

Characteristics. This period produced some of the most refined furnishings ever made. Although modeled on the antique, this style was adapted to the needs of the time. The formality and angularity of the style gave it a dignity necessary to the furniture of royalty and an architectural quality that is an important design element in all beautiful furniture. It was restrained in line and decoration, and expressed refinement, grace, and delicacy.

Decoration. Carving, painting, inlay, caning, marquetry, lacquering, and metal mounting were the methods of decoration most in favor. Insets of porcelain were sometimes used. Typical motifs and decorations were fine beadings and bandings, urns, the acanthus, the guilloche, medallions, caryatids, lyres, laurel, swags, rosettes, heads, busts, human figures, cherubs, diaper-work, arabesques, doves, love knots, bows and arrows, fluting, reeding, and galleries.

Furniture. The furniture was straight lined except for curves in the chair seats and backs. The legs were slender, round or square, plain, reeded, fluted, laced, or spiraled, and always tapered. Furniture was made in sets, especially for drawing rooms and bedrooms. Upholstered chairs had square, oval, or round backs. Caned chairs had carved wood backs, like a balloon or lyre in shape. The sofa was shorter than it had been in the preceding periods, with a rather high back and from five to eight legs. Low ottomans were introduced at this time. Beds were smaller, with identical, high head and foot boards, and were usually curtained. Commodes, armoires, consoles, and cabinets were popular. Many additional small tables for flowers, cards, writing, and work, as well as extension tables, came into use.

Mahogany, walnut, satinwood, rosewood, and precious woods

of every kind were used for furniture. They were usually enameled or gilded in white or delicate tints and gold.

Textiles. The textiles used most were damasks, velvets, Persian and Indian brocades, figured silks and satins, needlework, cottons, and linens called *toiles de Jouy* on which were printed pastoral scenes of amusements of the time. Stripes were popular, sometimes combined with flowers, and heads. In 1788 Mercier wrote, "Everybody in the King's cabinet looks like a zebra."

Aubusson, Beauvais, and Gobelin tapestries were made. The most important carpets of the time were the Aubusson, Savonnerie, and Oriental. The popular colors were generally delicate ones such as pink, rose, blue, yellow, green, lavender, gray, and white.

Modern Use of the Louis XVI Style. This style may be used in drawing rooms and in women's bedrooms and boudoirs in homes where the other furnishings harmonize with it. In combinations with other styles the natural wood chairs are appropriate in living rooms and the painted chairs in bedrooms. Tables, commodes, and secretaries of this period are useful pieces for apartments because they are small in scale. Although its fine detail makes it expensive to reproduce exactly, this furniture is available in medium-priced adaptations and modified reproductions.

DIRECTOIRE (1795-1804)

During the French Revolution Louis XVI and Marie Antoinette were executed. A brief period followed known as Directoire. Both the Directoire and the subsequent Empire style were Neo-Classic, but are distinguished by a more exact duplication of the Roman forms than had been achieved before. The French Revolution was accompanied by a popular interest in simplicity, and in consequence the classic forms of the Directoire are very plain and severe.

EMPIRE (1804-1814)

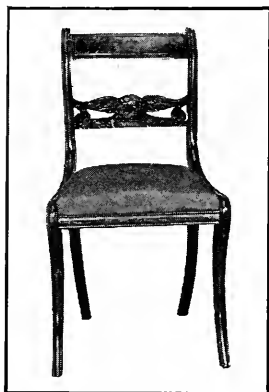
Historical Background. After Napoleon became emperor, the furniture reflected his taste, which inclined toward imperial, military, and brutal things. David, the court painter, was the leader of the art movement in both the Directoire and the Empire

NEO-CLASSIC FURNITURE

Courtesy of the Metropolitan Museum of Art and the Art Institute of Chicago



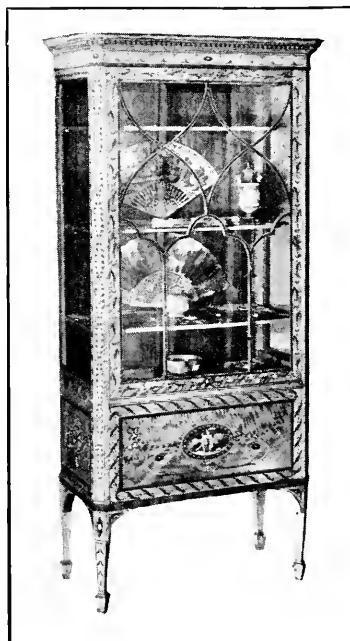
A B



- A. An eighteenth-century American chair, in the style of Sheraton.
 B. An inlaid English table dated 1790, in the style of Heppelwhite.
 C. An American chair made by Duncan Phyfe.
 D. An English satinwood desk designed by Sheraton.
 E. A painted satinwood cabinet designed by Robert Adam.



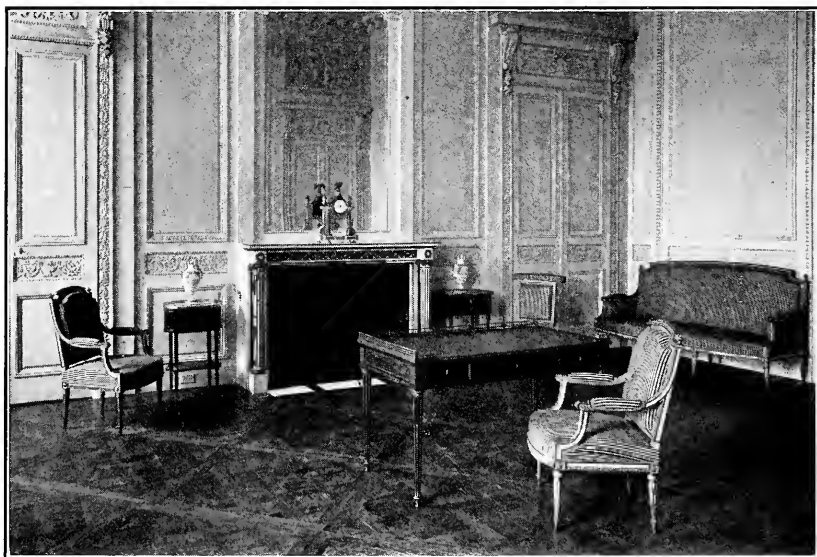
D



E



English Neo-Classical furniture is used to advantage in this city apartment. The Heppelwhite chairs are typical. Note the book shelves in the doorway.



Courtesy of the Pennsylvania Museum of Art in Philadelphia

This room shows the refinement and restraint of the Louis XVI furniture, and the beauty of the wall treatment of the period.

periods. Napoleon employed Percier and Fontaine to restore the Louvre, the Tuileries, and Malmaison. His campaigns in Egypt and Italy made him an admirer of the ancient world, and so Egyptian, Greek, and Roman forms were copied for him.

Decoration. Decorative motifs of the Empire were often related to Napoleon. The letter N enclosed in a wreath was a favorite; the honey bee was the emblem of an Athenian queen and applied also to Bonaparte. Pineapple, acanthus, honeysuckle, lions' and bears' paws, eagles' wings and claws, swans, sphinxes, griffins, military trophies and symbols, pillars, cornucopias, eagles, lion heads, spiral wreathing, laurel wreaths and branches, twisted rope carving, vases, torches, crowns, winged figures representing liberty, heads of warriors, and lances were other popular motifs.

Furniture. Mahogany was the preferred wood for furniture, ebony and rosewood being used occasionally. Large plain surfaces were left undecorated to show the grain of wood. The ornamentation was most often in the form of veneering and applied brass mounts. Other decorative treatments were heavy carving, painting, gilding, inlay, and turning. Although it had a tendency to be pompous and artificial the furniture was impressive.

The forms were generally large, heavy, and rectangular, although some graceful chairs had the lines of Greek chairs with outward-curved backs. Other chairs were heavier with arm supports of swans, lions, or sphinxes. Rush-seated chairs, cross-legged stools, curule chairs, and short settees were used. The typical sofas had straight rolls over backs and arms. The daybed was fashionable at this time. Beds were mostly of the gondola or sleigh type or had corner pillars. The cabinet furniture was ostentatious in size and included chests of drawers, wardrobes, bureaus, secretaries, buffets, and cabinets. Tables were of several kinds: extension type with drop leaves, side and center tables on pedestals, sofa tables with drop ends, and marble-top pier tables.

Sometimes antique pieces were copied exactly from the original, but the attempt to use the antique style in furniture was a failure. Towards the end of the period the furniture was so ugly that it had a bad effect on that of the whole succeeding century, in other lands as well as in France, and helped to bring on the hundred-year era of general bad taste.

Textiles. The textiles used were embroidered velvets, damasks, brocades, tapestries, silks, muslin, calicoes, and toiles de Jouy. Metal fringes, tassels, cord, and embroidery were common. Rich, strong colors were preferred, such as deep rich red, green, purple, blue, and yellow. The furniture was seldom upholstered.

Modern Use of the Empire Style. The Empire style is not generally reproduced in its original form. Empire ideas have recently been adapted to make one of the most popular modernized period styles, as flaring lines and classic features lend themselves well to the new manner in decoration.

ENGLAND

ROBERT ADAM (1728-1792)

(England received the same inspiration as France from Pompeii. The architect Robert Adam made a careful study of ancient buildings in Italy and fully appreciated their beauty. It was he who brought the Classic revival to England. His brothers, James, John, and William, were associated with him in architectural work, their trademark being the Adelphi (brothers). Robert Adam was made the king's architect.

The Adelphi built many buildings in a refined Classic style. They realized that the Baroque furniture then in use was entirely unsuited to this architecture, so they designed furniture in harmony with their buildings. They did not make furniture, however, but had cabinet makers follow their designs. This furniture was fine, graceful, and delicate (to the point of fragility). The contours were straight except in seats and in the fronts of console tables and cabinets.

(Even when he was sixty years old Chippendale made furniture from Adam designs for the finest houses that Adam built, but, strangely enough, he never used the Neo-Classic lines in his own original productions. Heppelwhite, Sheraton, and many other fine cabinet makers of the time also made Adam furniture.)

GEORGE HEPPELWHITE (? -1792)

"To unite elegance and utility, and blend the useful with the agreeable" was the aim of the Heppelwhite shop as stated in its catalog, "The Cabinet-Maker and Upholsterer's Guide," published in 1788. This aim was achieved in most of the furniture

that Heppelwhite designed, for it was generally excellent in contour and decoration, and was also original in conception. At different periods he worked for Adam or others, copied French styles, or originated his own style.

During Heppelwhite's time mahogany was still used to a great extent; but the delicacy of Neo-Classic designs made lighter-colored wood desirable, so satinwood, chestnut, and sycamore were also employed in their natural colors, and highly polished. (Beautiful veneers were often applied, or inlays of colored wood, or panels painted by such artists as Angelica Kaufman, Zucchi, and Cipriani. Sometimes Wedgwood medallions were introduced in connection with painted decoration. The painted pieces were finished in light colors and decorated with floral motifs, some being white with goldleaf decoration, and some being all gilt.)

Heppelwhite used many more curved lines than his contemporaries. In chairbacks, seat frames, arms of chairs, tambour writing desks, French sofas, tables, the serpentine fronts of sideboards, and other wall pieces the curved line was nearly always employed. The legs of his furniture were straight and tapered, and more often square than round, being plain, reeded, or fluted, and usually having a spade or thimble foot, but frequently none at all.

Heppelwhite concentrated his ornament on chairbacks, which were often shield-shaped hollows broken in a great variety of ways, with motifs such as the Prince of Wales' plumes, a sheaf of wheat, or the draped urn and lyre. Other shapes used for chairbacks were interlaced hearts, ovals, hoops, or ladders. (Since the central part of the chairback did not reach to the seat rail but was supported by two curved members, some designers feel that his chairs are weak at that point. His armchairs are notable for the graceful line extending from the back leg and sometimes from the front leg into the arm. The wing chair was also a favorite model with Heppelwhite.)

It is said that Heppelwhite was not at his best when making larger case furniture, but his smaller objects were exquisite. Pole screens, washstands, and small tables were among his best creations. Heppelwhite or Shearer was responsible for the modern sideboard. It was one of these men who first joined together the three-part arrangement that Adam designed; however, both Sher-

aton and Heppelwhite improved the original sideboard design. It is possible to distinguish between the sideboards of these two men, because the fronts of Heppelwhite's sideboards were concave towards the corners, whereas the fronts of Sheraton's were convex, giving more room inside. Heppelwhite designed fine sofas, upholstered in horsehair cloth of many colors, striped or checked. These sofas had six or eight legs, with bowed or arched backs, or chairbacks. Heppelwhite also made the following pieces with beauty and variety in size and design: chests of drawers with tall French feet, long bookcases in three sections, secretaries, tambour writing desks, wardrobes, dressers, cases for grandfather clocks, and slender four-poster beds.

The textiles which he used most were horsehair cloth, moire, and damasks for upholstering; printed cottons, linens, and delicate silks for hangings. The colors were usually rather delicate.

Modern Use of the Heppelwhite Style. This type fits very well into homes of semi-formal or formal character with Neo-Classic furniture. The more sturdy articles if made consistent in size with Chippendale pieces combine fairly well with them because of the curved lines used in both. It is also suitable for use with modern furniture that has the same qualities of lightness and grace. Interesting modernized adaptations of Heppelwhite furniture are available in shops.

THOMAS SHERATON (1750-1806)

Many critics consider that Sheraton was the greatest of the English cabinet makers. He had imagination, a fine sense of proportion, and almost perfect taste in the use of ornamentation. He was greatly influenced by the style of Louis XVI, but he was also affected by the designs of his contemporaries, Heppelwhite and Adam. (His book, "The Cabinet-Maker and Upholsterer's Drawing Book," shows the effect of these various influences.

Sheraton had a much more difficult life than his prosperous rivals, Chippendale and Heppelwhite. He had no sales ability, so he had to become a designer of furniture rather than a manufacturer. He was also a drawing teacher, a preacher, and a publisher of religious tracts. He was shy and self-effacing, but he hoped to be able to give the world the benefit of his talent. Doubtless he did not dream of the important place he would take

in the history of English furniture, as his rather short life was spent in poverty and misery.)

Sheraton used mahogany and satinwood, with beech and pine as a foundation for veneer or painting. He decorated with inlay and veneer principally, and some painting, gilding, lacquering, reeding, fluting, turning, and carving. Sheraton preferred simplicity, so his decorative motifs were unobtrusive. He used inconspicuous swags of flowers, drapery, urns, lyres, shells, husks, and cornucopias.

Sheraton's furniture was slender and rather small in scale. He preferred straight lines and placed the emphasis on the verticals. His furniture had no stretchers, but fine craftsmanship made it durable. It usually had straight, square, tapering legs, although sometimes they were round, and reeded or fluted.

His secretary bookcases with straight tops, having glass doors above and panels below, have outstanding beauty. Sheraton's tall secretaries with many small drawers behind cylindrical fronts were also very well designed. (Tambour, which is split reed glued on cloth, was used on these and also on desks. His sideboards, famous for their simplicity, grace, and strength, were usually made with serpentine fronts. The tops of the sideboards were often finished with a small brass railing or gallery at the back.) Chests of drawers, desks, commodes, cabinets, wardrobes, and highboys were also made well by Sheraton.

Undraped beds were just coming into fashion, so Sheraton beds were sometimes built without any top framing, although they usually had simple testers on very slender posts. His chairbacks varied in design, but nearly all had a broken or slightly curved top line. The central splat usually rested on a cross piece a little above the seat, and was decorated with a lyre, an urn, or several narrow slats. Often the front legs continued upward to make arm supports. Caned chairs and settees were common and were made more comfortable by cushions. Upholstered sofas had straight backs and seat rails. Sheraton tables were of many varieties, such as extension tables with extra leaves, cumulative tables, Pembroke dressing tables, game tables, and sewing and writing tables.

The textiles used were finely woven horsehair, brocades, dam-

asks, printed linens, cottons, and others. The colors were restricted only in value, which was delicate or medium.

It should be stated here that although Heppelwhite and Sheraton published design books, there were many other cabinet makers in England who were almost as important as these two in developing the particular styles that they used.

Modern Use of the Sheraton Style. Sheraton furniture can be used in late Georgian or Federal homes with other eighteenth-century furniture. It combines well with all light, graceful furniture that is mainly rectangular in form. A little adaptation of the decoration, and some enlargement in scale, make this an excellent style for combination with light modern furniture.

ENGLISH EMPIRE

About 1800 the Empire style of France reached England and dealt a death blow to good furniture design. The English made the Empire style even more ugly than it was originally. Meaningless designs and heavy forms predominated during the Victorian age that followed.

UNITED STATES

POST-COLONIAL STYLE (1790-1825)

Historical Background. This style is known as Post-Colonial and also as Federal, Early Republican, or Post-Revolutionary. During this period both France and England influenced the style of the furnishings used in the United States.

After the Revolutionary War, our forefathers were much interested in their ally, France, and ambassadors were exchanged, Benjamin Franklin going to France and Lafayette coming to the United States. Lafayette made the Louis XVI style fashionable in this country. The interiors of southern houses were of this character for many years, for example Mount Vernon shows its strong influence. New England too was affected by the style of Louis XVI, for Marie Antoinette sent a shipload of furniture to Maine, to which she had meant to flee. This was later distributed and had a softening effect on New England homes.

Later, when relations became more cordial with England, Sheraton and Heppelwhite furniture was added to the Louis XVI making a combination that is desirable even today.

Design and Decoration. Since the styles of Louis XVI and of Robert Adam were both based on the classic Pompeian, their influence was similar. More delicate scale was adopted in all decoration, much of the ornament being made of composition instead of wood carving. Inlay, veneering and painting also took the place of carving. Neo-Classic designs spread quickly because of the various books of design imported from England. American cabinet makers combined details from various sources, so that it is impossible to state the exact derivation of the motifs employed.

After the inauguration of the first president, the American eagle became a new motif for decorating the furnishings of the period. The spread eagle was used on tavern signs; inlaid in mirror frames, secretaries, tables, chests, desks, cabinets, clocks; and cut in metal. The number of stars in the design changed as additional states came into the union. Historic scenes were painted on clocks and mirrors. Even the *toile de Jouy*, printed cotton made in France, frequently showed American flags and emblems, and portraits of American heroes.

Furniture. The furniture of this period was more refined and smaller in scale than that of the Romantic style which preceded it. The straight line was preferred again for structural lines, Baroque and Rococo curves having become *passé*.

Variety was displayed in the design and decoration of the furniture. Tables, buffets, sideboards, desks, and chests of drawers of excellent design were decorated with inlay and veneers. Comfortable sofas, settees, and high four-poster beds were produced. Many good designs for wooden and upholstered chairs were used. The "fancy chair" was an adaptation of a Sheraton chair, having a rush or cane seat and an open back of slats or spindles.

Finer and lighter woods, such as curly maple and satinwood were often used in making furniture. Mahogany was still a favorite wood with some cabinet makers.

Miscellaneous. The textiles of the period were mostly imported. Damasks, brocades, satins, velvets, taffetas, horsehair, cottons, linens, and leathers were used for upholstery and drapery. The metalwork for the fireplace was brass, designed and executed with delicacy. Silver and plate were made in the classic forms, such as urns, with engraving the accepted decoration. Much of

the table porcelain came from France and England, Wedgwood ware being very popular. Chinese Lowestoft was used, sometimes decorated with the spread eagle design. Miniature painting was one of the important forms of art in this period.

AMERICAN EMPIRE

Natural sympathy with France disposed the United States to follow French styles in dress and furnishings. The French Empire style was unpleasantly massive and elaborate, but American modifications of it were lighter, more simple, and without the original elaborate brass mountings. Mahogany furniture of this sort had large, undecorated, veneered surfaces, but there was also considerable bold effective carving, such as pineapple finials and acanthus motifs. Pillars on the fronts of case furniture, table pedestals, and bedposts were plain, spiraled, or decorated with carving.

DUNCAN PHYFE (1768-1854)

Duncan Phyfe was born in Scotland in 1768 and brought to the United States by his parents in 1784. His cabinet-making shops in New York City occupied numbers 168, 170, and 172 on Fulton Street.

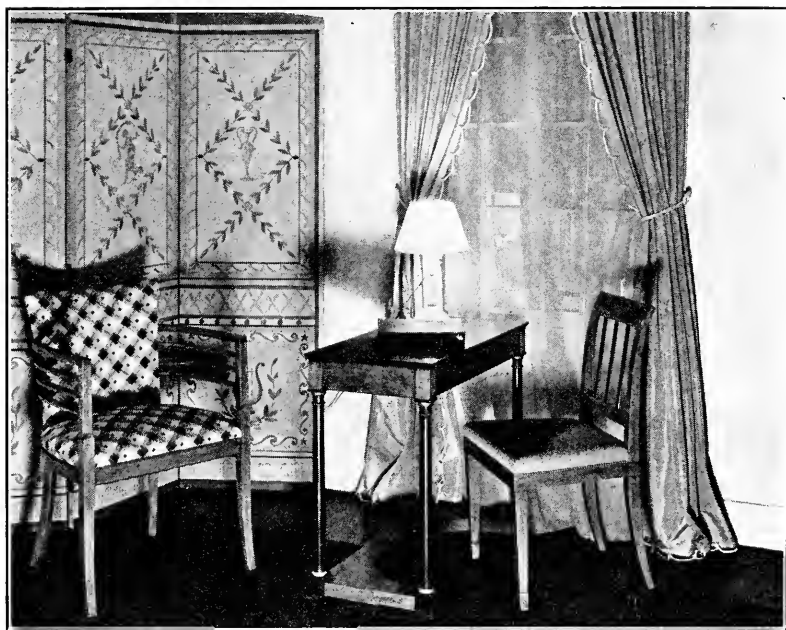
Phyfe's work was as good in design as that of the great English cabinet makers of the eighteenth century. His furniture had charm and also stability. (He showed fine judgment in the proportions of his furniture, in its graceful, flaring, spirited lines, and in the restrained use of metal and other decoration, which was carefully related to the structure upon which it was placed.) He used such subtly curved lines that sometimes they appeared straight. His favorite motifs were acanthus leaves, dogs' feet, lions' feet, lion-mask handles, carved leaves, fluting, cornucopias, rosettes, drapery, wheat, and indeed all classical motifs.

Phyfe required wood that had lightness and strength for his furniture, so he nearly always used mahogany. The typical Phyfe chair had a low, open back with an ornamental slat, lyre, or half hoop, scrolled arms, and a broad seat. His sofas and settees had pleasing but rather formal lines. Phyfe's tables were of three kinds: with legs at the corners, with a center pedestal on three short legs, or with end supports of lyre design.



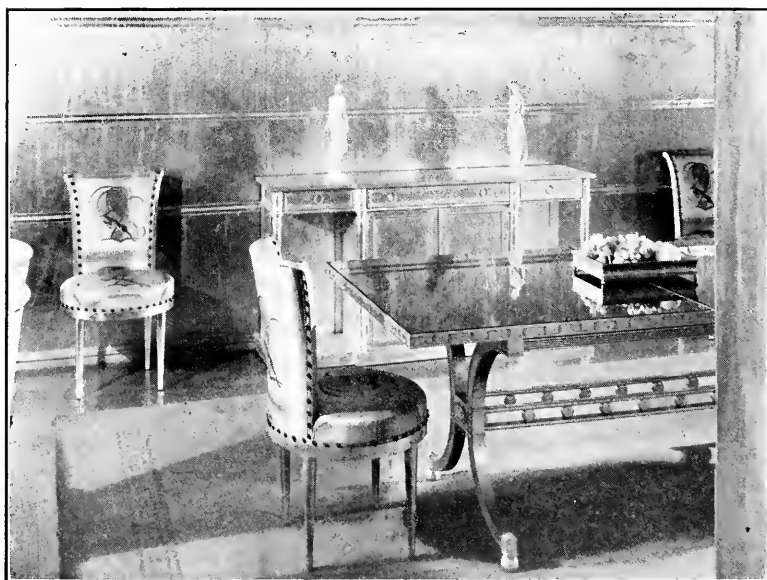
Courtesy of Marshall Field and Company

This dinette set is suitable in scale and weight for a small apartment. It is a gay modernized version of Chinese Chippendale furniture.



Courtesy of Marshall Field and Company

Furniture in the modernized Neo-Classic style is smart and yet traditional in feeling.



The two pictures above show modernized Neo-Classic furnishings.

In his early work Phyfe copied Louis XVI, Adam, Heppelwhite, and Sheraton styles for his customers. His most important contribution however was the beautiful style that he created from the Directoire and Empire styles of France. Several excellent examples of Phyfe's work are in the Metropolitan Museum.

MODERN USE OF THE NEO-CLASSIC STYLE

This style is desirable for use today in rather fine houses and apartments. The English, French, and American interpretations of the Neo-Classic style combine well, so Heppelwhite, Sheraton, Phyfe, and Louis XVI furniture may be used together, provided one of them is allowed to dominate.

MODERNIZED PERIOD STYLES

A transitional style which combines the qualities of the modern and period styles developed at about the same time as the modern. In some countries this step preceded the real modern. In the United States the modernized period style is growing more and more important. It seems to fill a definite need. The person who prefers traditional lines, but wants fresh, bright colors and new effects, can have them in the modernized period styles, which are not so cold or impersonal as the modern, nor so fussy as the period styles.

Purists say that any transitional style is only a mongrel and can not express the ideas of the people who developed either of the styles that have been combined. They think that there can be no natural transitional step between two periods as far apart as the eighteenth and twentieth centuries.

Among the first versions of period styles to appear was modernized Biedermeier, which was one phase of the Empire style in Germany. Modernized French Empire furnishings are particularly successful, as the interior architecture, drapery, and furniture of the Empire are much improved by being simplified. All the Neo-Classic furniture has been interpreted in the modern manner. Heppelwhite, Sheraton, Louis XVI, and Duncan Phyfe have been revived and dramatized. The Chinese style too has been modernized. It is unfortunate that modernized period furniture is called Neo-Classic by some merchants.

In modernizing period furniture, ornamentation is minimized

and smart new materials and colors are used for upholstery coverings. Changes in the design of the furniture, too, have been made, to eliminate any cramped feeling in line. Respect for wood and the newer materials is evident in the fresh interpretation of the period styles.

The modernized period idea is extending to houses as well as to furnishings. It promises a development that will be interesting, whether or not it will be enduring.

HISTORICAL CHART

THE THREE GREAT DECORATIVE MOVEMENTS

	RENAISSANCE 15th and 16th centuries. Originated in Italy. Based on the Classic.	BAROQUE (AND ROCOCO) 17th century. Developed in Italy. Renaissance became Baroque, which became Rococo.	NEO-CLASSIC 18th century. Inspired by excavations at Pompeii and Herculaneum.
ITALY	Began about 1400 in Florence.	Began about 1550. Michelangelo, Bernini, Spanish influence.	Began about 1775. Influenced by French.
FRANCE	Francis I, 1515-1547. Henry II, 1547-1559. Francis II, 1559-1560. Charles IX, 1560-1574. Henry III, 1574-1589. Henry IV, 1589-1610. Louis XIII, 1610-1643.	Louis XIV, 1643-1715. Regency, 1715-1723. Louis XV, 1715-1774.	Louis XVI, 1774-1793. The Directory, 1795-1804. Napoleon (Empire), 1804-1815.
SPAIN AND PORTUGAL	Came from Italy about 1500. Combined with Moorish and Flemish.	Came from Italy about 1600. Portugal brought Oriental influence to Europe. Influenced by France.	(Unimportant.) Influenced by the French style of Louis XVI, Directoire, and Empire.
ENGLAND	Tudor: Henry VIII, 1509-1547; Elizabeth, 1558-1603. Jacobean: James I, 1603-1625; Charles I, 1625-1649. Cromwellian: Cromwell, 1653-1658.	Restoration: Charles II, 1660-1685; James II, 1685-1688. Dutch influence: William and Mary, 1688-1702. Anne, 1702-1714. Chippendale.	Late Georgian: George III and IV, 1760-1830. Adam. Heppelwhite. Sheraton.
UNITED STATES	Early Colonial, 1620-1700 (called Early American). Influenced by English provincial furniture.	Colonial, 1700-1790. Am. William and Mary. American Queen Anne. American Chippendale. Wm. Savery, Philadelphia. John Townsend } John Goddard } Newport.	Post-Colonial, 1790-1830. American Louis XVI. American Adam. American Heppelwhite. American Sheraton. Am. Empire, 1810-1830. Duncan Phyfe, 1768-1854.

DESCRIPTIVE CHART
THE THREE GREAT DECORATIVE MOVEMENTS

	RENAISSANCE	BAROQUE (AND ROCOCO)	NEO-CLASSIC
SIZE	Large.	Medium.	Small.
CONTOUR	Straight, horizontal emphasis.	Largely curved, vertical emphasis.	Straight, vertical emphasis.
WOOD	Oak, etc.	Walnut and mahogany.	Mahogany and satinwood.
METHODS OF DECORATING	Turning, carving (chip), marble tops.	Carving, veneer, lacquer.	Fluting, reeding, painting, gilding, inlay, veneer.
DETAILS AND DECORATIVE MOTIFS	Heavy stretchers near floor. Acanthus, swags, animals, and humans. Arabesques, etc. Fringes and tassels.	Block front, shell, lions, acanthus, bombé fronts, broken pediment. Cabriole leg, ball and claw feet.	Ovals, and half ovals, urn, vase, lyre, tambour; serpentine fronts, rosettes; legs straight, slender; feet block, turned, spade.
TEXTILES	Velvets, brocades, damasks, cloth of gold.	Oriental rugs, damasks, china silk, brocatelle, prints, calicoes, needlework.	Flowered silk and cotton, needlework, tapestry, striped haircloth, etc.
COLORS	Rich dark blue, crimson, green, gold.	Rich green, blue, red, yellow, purple.	Delicate pastel colors and gray.
PRINCIPAL PIECES OF FURNITURE	Chests, chairs, beds, stools, benches, cabinets, refectory tables.	Many tables, 4-poster beds, upholstered chairs, cabinet furniture, grandfather clocks.	Consoles, cabinets, sideboards, 4-poster beds, chairs, settees, and sofas.
CHARACTERISTICS	Formal dignity, sincerity, strength, repose.	Comfortable furniture. Fine workmanship, elegance, variety, elaboration.	Dignity, delicacy, grace.
USE TODAY	In public buildings, theaters, and hotels. In early English or Spanish homes.	In Colonial homes, and apartments.	In homes and in public places in formal or semi-formal effects.

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CHAPTER 9

PROVINCIAL, PEASANT, AND COTTAGE FURNISHINGS

Although the term traditional furniture ordinarily refers only to the type of furniture that was used in the past in the palaces of the wealthy, the furniture of the poorer classes of the same periods should also be classed as traditional or period. Naturally it has not been preserved to the same extent as the more valuable furniture; in fact, in many countries the peasants had little furniture of any kind.

The terms provincial, peasant, and cottage furnishings have different meanings, although these terms sometimes apply to the same furnishings. The kind of furniture used in provinces away from the capitals is called provincial. It is not necessarily peasant furniture; indeed, most of the French provincial furniture reproduced today is bourgeois. Naturally provincial cabinet makers simplified the elegant court furniture, and thereby often improved it. Peasant furniture refers, of course, to the type of furniture used by the petty farmers in Europe. Peasant fashions change very little, so the peasant furniture of today is often much like that of the past. The term cottage furniture generally refers to any furniture that is simple and appropriate for use in small homes. This includes furniture of the city and of the country, traditional or modern in style.

It is possible to use together all these unpretentious forms of traditional furniture, in small houses or apartments; but it is not always possible to find them in shops. It is only within recent years that Americans have been much interested in cottage furniture. Since the coming of swift and easy transportation between country and city, it has been possible for people with city interests to live in the country. For their small country houses they want cottage furniture, which has now been manufactured to meet this demand. Fortunately, it was soon realized that cottage furniture

is as charming and appropriate in small town houses and in small apartments as in the country.

Much of the cottage furniture used in this country is of the American Provincial type, which deserves careful study. Appreciation of good lines and proportions in this furniture can be developed by study of the examples in the American museums. Mr. Henry Ford's museum at Dearborn, Michigan, has an excellent collection of such home furnishings.

The popular Early American style has already been discussed on page 87. The French Provincial, Pennsylvania German, Dutch Colonial, English Colonial, and Spanish Colonial styles are briefly considered here.

French Provincial Furniture. Provincial furniture was very scarce and plain in France until the time of Louis XIV, because of the impossibility of establishing secure homes during troubled times. When internal peace permitted at last some attention to home comforts, furniture design in the provinces was affected by the Italian Renaissance influence. The Louis XV style later became widespread, but the Louis XVI was less influential, and the Empire style had no effect outside of urban centers.

The peasants lived very simply, their furniture consisting of chests, wardrobes, and cupboards made by the Joiners' Guild, and four-post beds, trestle tables, and straw-bottom chairs made by the Turners' Guild. Bourgeois furniture was copied from Paris types, often found in design books. There was, therefore, a general national relationship in the furniture styles in all the provinces, although local needs and climatic conditions necessitated certain variations; for example, there were closed cupboards for dishes in the dusty south, and open-shelved dressers for dishes in the north. Some pieces, such as two-storied armoires, straw- and rush-bottom chairs, tables, and gay china dishes, were much alike throughout all the provinces.

The following outline gives some idea of the variety to be found in the style of French provincial furniture. Isolated provinces retained older styles, whereas those in the line of travel, or those that had rich productive land, followed the fashions of the court. When the court ceased to exist there were no more changes in fashion, but the combined Louis XV-XVI style remained in those provinces where it was in use.

Flanders	—Dutch style.
Artois	}—French style, slightly Gothic.
Picardy	
Normandy	—Individual, graceful French style.
Brittany	—Non-French, heavy primitive Renaissance style.
Alsace	—Renaissance and many other influences.
Lorraine	—Louis XV style.
Champagne	—Simple rural French style.
Auvergne	}—Massive, primitive, plain Louis XV style.
Limousin	
Poitou	}—Simple, sober, French styles.
Vendée	
Angoumois	
Saintonge	
Burgundy	
Lyonnais	}—Large, architectural, Renaissance style.
Savoie	
Provence	}—Original, graceful French style
Bas-Languedoc	
Guienne	}—Louis XIII style.
Gascony	

This bare outline gives no hint of the romance of French provincial furniture. The gaily decorated bread holders hung on the wall in Provence, the rack suspended over the table to hold the spoons in Brittany, the master's chair-table in the Basque country, the table chests in Poitou, the gaily painted German furniture in Alsace, the cupboard beds in Brittany, the half-closed beds in Burgundy, the built-in furniture in Lorraine, the open dresser shelves filled with Quimper pottery in Brittany, the rose copper and brass kettles in the Dutch kitchens in Flanders, are but a few of the fascinating things to read about or better still to see.

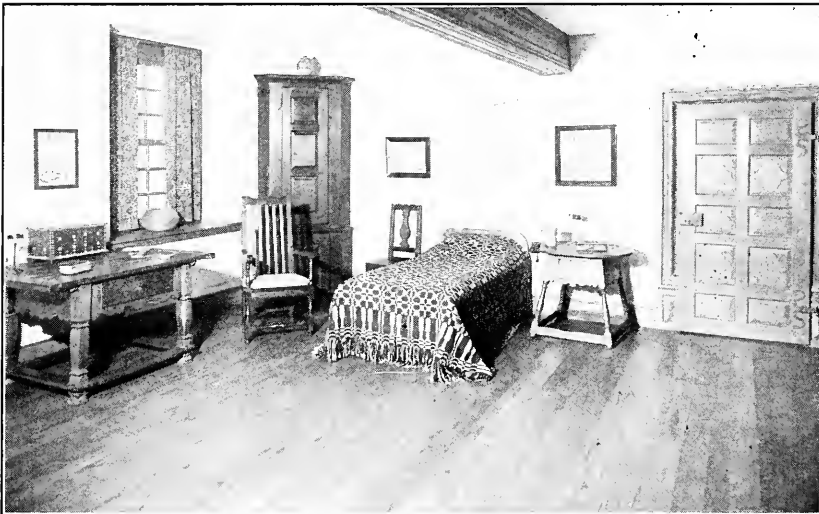
The person interested in French provincial furniture can find excellent material to read on this subject. The many provincial museums of France have preserved extensive collections of old furniture that well repay a visit. It is regrettable that Americans have not been as much concerned about establishing museums to preserve the old furnishings in this country.

Pennsylvania German Furniture. The German settlers in Pennsylvania naturally created homes as much as possible like those they had left in Germany. By 1750 they were well estab-



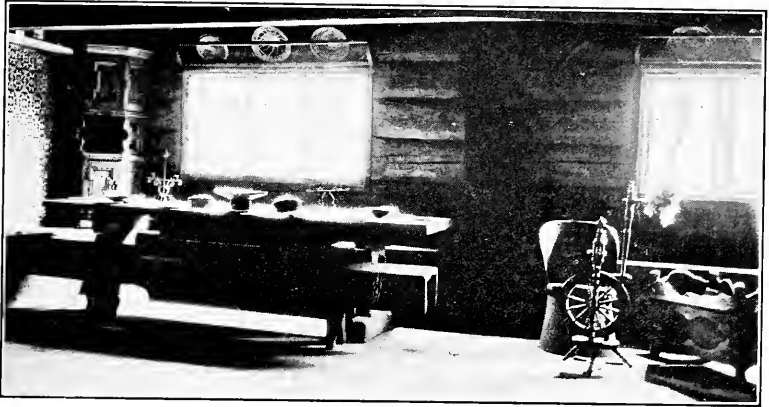
Courtesy of the H. J. Heinz Company

The open bread cage hanging against the wall and the kneading trough in this reproduction of a French provincial kitchen are typical of the provinces.



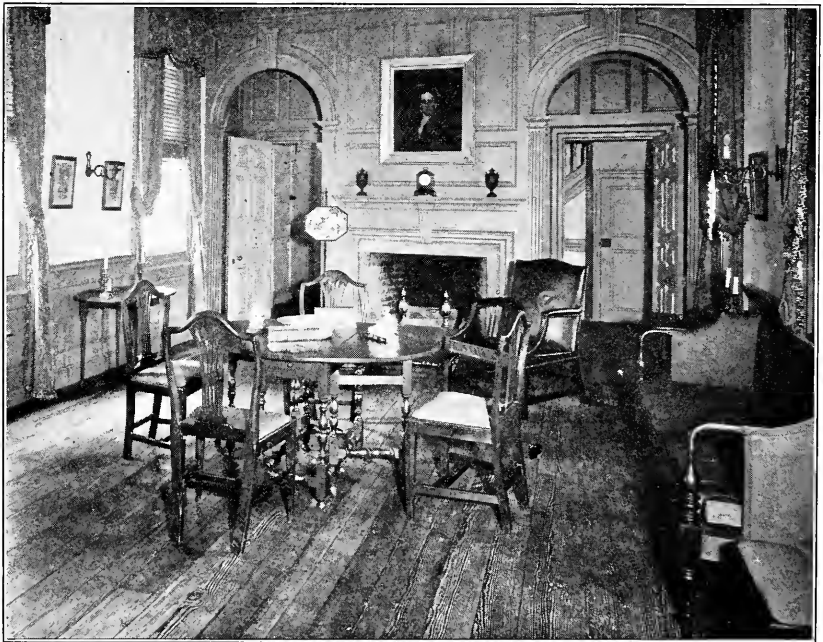
Courtesy of the Pennsylvania Museum of Art, at Philadelphia

This Pennsylvania German bedroom from the house of the miller at Millbach is decidedly interesting. The coverlet and the curtains suit the sturdy furniture admirably. The framed sampler and the "fraktur" painting on the walls have naivete and beauty.



Courtesy of De Sandvigske Samlinger, Lillehammer, Norway

The charm of home-made farm furniture is evident in this Norwegian room.



Photograph from the collection of the Williamsburg Restoration

Parlor in the restored Raleigh Tavern in Williamsburg, the second capital of Colonial Virginia. This is an interesting provincial interpretation of Colonial furniture, that is very suitable for country homes.

lished and had built substantial houses, the main feature of which was a great hall or living-room-kitchen. The fireplace crowned by an enormous log mantel was used for cooking, but heat was provided also by iron stoves, which were often decorated with biblical scenes cast in the iron.

The chief distinction of Pennsylvania German furniture was its colorful, painted decoration. It was generally made of walnut, but oak and pine were used occasionally. The furniture was like the German, but had an American freedom in its decorative details. It was strong but not too bulky. Its ornamentation often consisted of turning and molding, which provided a structural type of decoration conducive to art quality.

In the living rooms there were large dressers open above to hold pewter and pottery, and closed below to form cupboards. Tables were of various kinds, including saw-buck tables, long oak refectory tables, tables with low stretchers, and round-topped, splay-legged tables. The chairs also had considerable variety, including solid panel-back, vase splat back, and banister back chairs, in addition to a well-known European peasant chair with raked legs and a solid, shaped back.

Among the most interesting textiles of the Pennsylvania Germans was the hand-woven coverlet made by the traveling weaver, who carried his own book of designs. He lived with a family while he wove for them. Embroidered samplers and long homespun towels decorated with cross-stitching were hung on the walls as decorations. "Fraktur" work was illuminated handwriting used on birth, marriage, and death certificates, hymn books, and cards. Birds and tulips were favorite motifs for this work, as the bird represented the spirit and the tulip was the symbol of love.

One of the most famous Pennsylvania Germans, Henry William Stiegel, established the first flint or lead glass factory in this country in 1763 and sold his fine glass to all the Colonies. Slipware and scratched pottery (*sagraffito*) were made in Pennsylvania in 1733 in the same manner as in Germany.

The Pennsylvania Museum of Philadelphia has installed several excellent rooms from the house of the Miller at Millback, Lebanon County, Pennsylvania, which is dated 1752. These rooms have been furnished with original Pennsylvania German

articles worthy of careful study. Most of the information given here comes from these rooms and from the museum publications.

Although reproduction of Pennsylvania German furniture probably can not be obtained in the shops, the person who is interested in this furniture can have it made. Moravian tiles and reproductions of old glass and textiles are now being manufactured. This type of furniture combines well with New England Colonial forms, which are better known. For homes in Pennsylvania the use of this style native to the state is particularly recommended.

Early Colonial (United States). The early Colonial furniture in this country was brought from England, therefore it is practically the same as the English cottage furniture. It was used here in the seventeenth century. For a more complete account of this cottage furniture see page 87.

Dutch Colonial Furniture (United States). The Dutch influence was strong around New York, on Long Island, and in New Jersey. It developed from the use of the domestic furniture of Holland, the same type that was brought to England by William and Mary and continued through the time of Queen Anne. This simple curved-line furniture was usually cottage or provincial in character, being rather heavy. It was often made from the native wood which was left natural or was painted with naïve effects. Sometimes low relief carving decorated these pieces, and either the pattern or the background was painted in bright colors. The *kas* or linen cupboard was a favorite article, as was also the high-back settle. Rush-bottom chairs painted black or flowered were used. The more prosperous Dutch settlers imported imposing inlaid or lacquered pieces from Holland. The Brooklyn Museum has many interesting Dutch Colonial articles. In fact, there is a small Dutch house near the Museum.

Provincial Colonial (United States). So-called Colonial furniture on the Atlantic Coast was largely curved-leg, mahogany furniture. The provincial version of this Colonial style, which was often an improvement upon it, was used in the country and in the plainer city homes. The furniture was copied in inexpensive wood, such as pine, oak, and fruit woods, without ornamentation. The curved-leg maple pieces that we see in the shops today are

reproductions of provincial Colonial furniture. These pieces combine well with other cottage furniture.

Spanish Colonial (United States). The unpretentious Spanish Colonial furniture which is manufactured today is an unusual and pleasing type of cottage furniture, known in some localities as Monterey furniture. American Indian rugs, basketry, and pottery combine well with it. More information about it is given on page 88.

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CHAPTER 10

THE TWENTIETH-CENTURY STYLE

The style that we call modern, contemporary, international, engineers', or functional might best be known as the twentieth-century style because probably the historians will call it that. The terms contemporary or modern would naturally have applied to any style at the time when it first appeared, and, therefore, are not definite enough. The term international applies very well, but it does not make this style distinct from others because the important styles of the past were also international. The term modernistic is now properly applied to that eccentric, exaggerated form of modern that is perpetrated by untrained designers.

There should no longer be any doubt that the modern movement has produced a definite style. It has reached a stage where it shows clearly its relation to contemporary life, as well as to new materials and new methods of construction. This new style is a product of the machine, and also of the questioning attitude of a scientific age. It would be strange indeed if there were not now a revolution in style, when there has been a revolution in our manner of living, in our ethical standards, and in our social attitudes. The speed and directness of the spirit of this century are expressed in the lines of the automobiles, speed boats, airplanes, buildings, and furnishings of today. The arts of music, literature, sculpture, and painting also take on new forms in this thrilling twentieth century. Those who contend that a new style can not be arbitrarily created with such suddenness, but must grow gradually through many years, fail to take into account the fact that our tempo of living is such today that we change about as much in ten years as our ancestors changed in a thousand.

It is of course impossible to evaluate the twentieth century movement at this stage in its development. It is still young and is growing and changing swiftly.

MODERN ARCHITECTURE

The modern style in architecture is a reaction against the slavish imitation of traditional styles that has now persisted for centuries. It is very strange that architects failed to shake off the yoke of the past much sooner than they did. It seems as if their faith in their own creative ability must have been killed by the kind of training they went through, based on worship of past achievements.

The world was looking backward in architecture and saw chiefly revivals of the Classic with occasionally a Gothic or Romanesque interval. Accordingly the aged acanthus continued to decorate the buildings of Iowa because the Greeks used it twenty-three hundred years ago. Corn motifs would have some significance in the corn belt, but the acanthus plant is a stranger to America. In much the same way the lions in front of the Art Institute of Chicago usurp places that belong to our picturesque pensioners the buffaloes, or to the oxen, or plowhorses that have had a share in the development of the Middle West.

It was a young American architect and philosopher, Louis Sullivan, who first realized the falsity of using architectural forms based on the past instead of on the present. For an appreciation of Sullivan's contribution to American culture see H. O. Rugg's book "Culture and Education in America." Louis Sullivan led architects to create buildings that expressed their function. He wanted a bank, indoors and out, to look like a bank, not like a Greek temple. Frank Lloyd Wright and other followers of Sullivan have helped to carry on the work he began, both in Europe and America.

Since 1900 many changes have taken place in the architecture of America and Europe. There was a transitional stage, half modern and half traditional, which lasted until the World War. This stage produced some very strange combinations, among them several skyscrapers with walls of modern plainness, but with thoroughly antiquated protruding roofs and cornices, like a woman in a smart, tailored suit wearing an old-fashioned flowery picture hat.

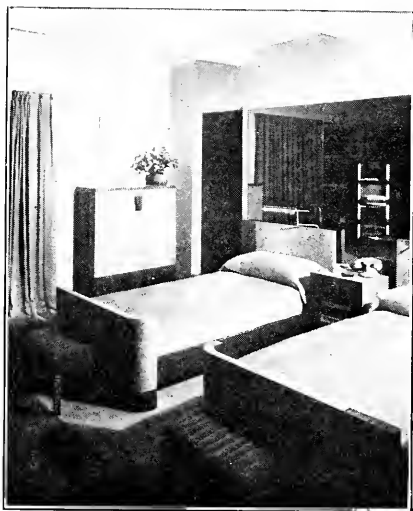
Since the World War the modern style has clarified itself. Many American architects are now building in the twentieth-

century style, avoiding nearly all nonessentials. Holland and Germany have produced excellent work that was designed to meet the requirements of function. The more radical builders claim that beauty as a separate consideration has no place in such scientific work as building has come to be. They say that any beauty that happens to develop should grow merely out of the materials used and the forms that function best. They claim justly enough that the very best American architecture consists of warehouses, grain elevators, and silos, in which beauty was not deliberately planned. They ignore the very important fact, however, that any builder must constantly make choices as to space divisions, and that his choices can contribute toward or detract from the beauty of a building.

The leaders in modern European architecture are generally considered to be Le Corbusier of Switzerland and France; Lurcat of France; Oud of Holland; and Gropius, Mies van der Rohe, and Mendelsohn of Germany. Current periodicals on architecture indicate the leaders in the United States, the large cities having their own favorites. America leads the world in architecture today.

Materials. The new building materials now available have made a change in style of building inevitable. Metal, glass, and reinforced concrete are taking the place of wood and stone. It is important in considering the new architecture to realize that the steel framework carries the weight of the building, the walls being merely shells to provide shelter and privacy. The steel framework might be compared to the ribs of an umbrella and the walls to the cloth. A thick stone or brick facing outside the wall proper and serving no purpose can hardly justify itself merely for the sake of appearance. Thin walls with windows flush are the logical development of modern construction.

Metals, of course, are the materials that express the machine age better than any others. Our buildings, transportation, and machines depend upon metals for their success. Glass too has come to be an important building material, but its great possibilities have not yet been explored. Factories, office buildings, and shops have benefited from its use in a new way. It has excellent qualities, as it protects from dirt, noise, and bad weather, without shutting out sunlight. Glass that admits the healthful ultra-violet rays is a feature of modern architecture.



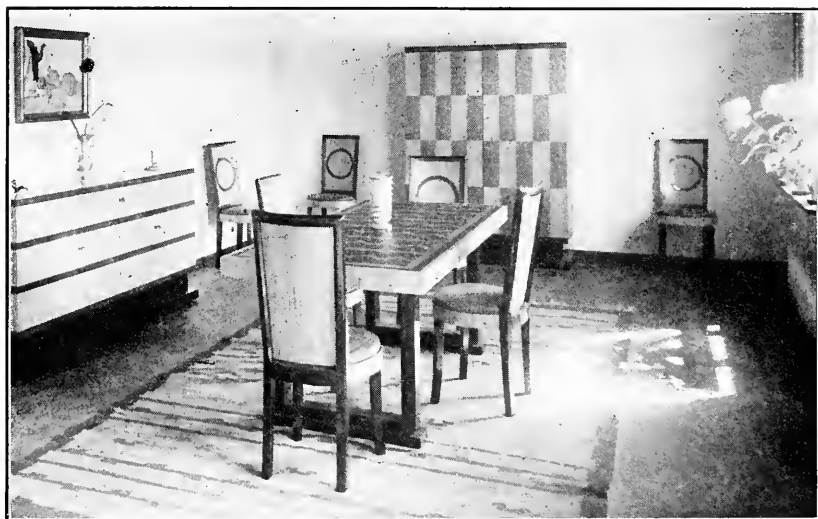
Courtesy of J. S. Kuhne and Percival Goodman .

This Florida House designed by R. L. Weed for the Century of Progress Exposition in Chicago demonstrates some of the excellent characteristics of the modern style, such as roof porches, corner windows, and garage and kitchen on the street front. The furnishings, which suit the house perfectly, are functional and beautiful.



Courtesy of Paul T. Frankl, designer

This interesting furniture designed by Frankl is on a balcony which is decorated in black and white except for a red lacquer door.



Courtesy of the American-Swedish News Exchange and the Nordiska Kompaniet

Modern Swedish furniture that shows some native characteristics of design is used in this dining room.

Many remarkable new synthetic materials also are used today, which anyone who is building a house or buying furniture should investigate. Some new exterior building materials are hollow glass building blocks and composition blocks. For interiors there are the numerous plastic compositions such as Vinylite, Carrara, Vitrolite (glass), cork plate, linoleum, Bakelite, rubber, Masonite, Prestwood, Celotex, Incelwood, and Sheetrock.

Design of Houses. Twentieth-century houses emphasize horizontal lines. These give a feeling of stability, and of unity with the ground on which they stand. Horizontalism also expresses speed, as in the lines of motors, trains, and boats. This is a quality of the present century, and seems appropriate in our buildings. The elimination of attics and basements adds to the horizontal appearance of houses. Pointed roofs that were originally intended to encourage the snow to slide off are no longer necessary, since our building materials are now stronger. The attic is unnecessary as protection from heat or cold if the temperature in the house is controlled. Flat roofs are very useful as porches. The furnace can be placed on the first floor, with laundry and storage in the same room. Some modern European architects consider the furnace entirely too interesting to be hidden away. It is, therefore, sometimes placed in the corridor of an apartment house or in some other place where it can be seen.

In designing the arrangement of rooms in a house the modern builder plans the rooms according to function and lets the exterior design be as it may. This is very different from selecting a period style house and then fitting the occupants and their needs into the house. The modern builder often likes to place the service portion of the house, such as the garage, kitchen, and furnace room, towards the street. He then locates the living room and dining alcove so that they face a garden in the rear. In general, fewer partitions are used in the new houses. Since it does not weaken modern structure, windows are often placed at the corners of the house, as this is a desirable place for them. In the interests of health more windows are used than formerly, unless air-control systems are installed.

Although these houses are planned with great care for the convenience of the housewife, it seems at the present time that American women are slow in accepting modern houses, because

they consider them too severe. When people become more accustomed to the seeming bareness of the modern style it will be more appreciated. Since modern furnishings are well received, and since it is difficult to use modern furnishings in a traditional type of house, it probably will not be long before modern houses too are generally accepted.

CHARACTERISTICS OF MODERN HOUSES

- | | |
|---|--|
| 1. Independence of all traditions. | 11. Use of roof for porches. |
| 2. Form determined by function. | 12. Convenient room arrangement. |
| 3. Emphasis on horizontal lines. | 13. Living room facing the garden. |
| 4. Suitability for machine production. | 14. Dining-room alcove instead of dining room. |
| 5. Emphasis on use of metals. | 15. Windows on the corners of the house. |
| 6. The use of new construction materials. | 16. Garage combined with the house. |
| 7. Honest use of materials. | 17. No ornamentation. |
| 8. Economy of space. No long hall. | 18. The use of clear colors. |
| 9. No basement. Furnace on first floor. | 19. Indirect architectural lighting. |
| 10. No attic. | 20. Air conditioning. |

MODERN DECORATION AND FURNISHING

The modern movement in decoration and furnishing as well as in architecture has developed since 1900 and has spread over the Western world. The use of this style is here considered in those countries which have contributed most to the development of the modern movement.

Austria. In the decorative arts the modern movement was started by Gustav Klimt and his followers in Vienna. It was developed further by Joseph Hofmann and the Wiener Werkstatte. The influence of this group spread to other countries, Joseph Urban bringing it to New York City. The modern movement in Austria affected first small accessories and was later extended to furniture and interiors.

Germany. The German development seems to have been simultaneous with the Austrian, beginning in the artists' colony in Darmstadt under the leadership of Olbrich. The German articles were larger, more solid, and more restrained than the rather

sophisticated Austrian things. The fine modern work of the German architects encouraged the development of modern interiors, in fact very often the architect also planned the built-in furniture.

Sweden. In the first modern international exposition of decorative arts, held in Paris in 1925, the Swedish exhibition was outstanding in artistic merit. At the exposition in Stockholm in 1930, Sweden exhibited more simple, functional furnishings. She has not only produced these artistic things cheaply by machine processes, but has also taught her buying public to appreciate them. The Kungsholm, a Swedish liner, has the most artistic decoration and furnishing of any of the great ships. It has retained a native flavor that makes it a significant achievement in the contemporary mode of decoration. For a more complete account of the Swedish contribution to modern art see an article, "Why Sweden Leads in Design," in the *American Art Magazine* for April, 1933, written by the author of this book.

France. France was somewhat slow about accepting a style that she did not create. Not until her famous dressmakers came to realize that modern gowns look best against modern backgrounds, did her revolution of style begin. The first international exposition of modern decorative arts was held in Paris in 1925. Most of the things exhibited were sophisticated and highly ornamented. The French liner, the *Ile de France*, is an example of French achievement in the earlier, more elaborate type of modern decoration, containing individual productions of special beauty such as La Lique glass, Rodier fabrics, and Paul Poiret decorations. French designers handle the modern style with spirit and gaiety.

The United States. In 1925 the United States was invited to exhibit in the Exposition of Modern Decorative Arts in Paris, but had nothing to send. Now, only a few years later, we have constructed the World's Fair at Chicago, Rockefeller Center, and hundreds of smaller projects in the contemporary style. Strangely enough, modernism has been received with some hostility in this country, except by people who have been trained in design. The best designers feel that this functional style is peculiarly expressive of the twentieth-century American spirit. Since America has been subsisting upon borrowed styles, it should be cordial to this new arrival which belongs to America as much

as to any nation, because it is so closely related to the modern architectural developments which began here and spread to Europe.

Paul T. Frankl is one of the outstanding modern designers and decorators in the United States. His books, "New Dimensions" and "Form and Reform," explain the aesthetics of modern decoration. Joseph Urban was a pioneer in the modern movement. Norman Bel Geddes, who has succeeded in many fields of design, explains his beliefs in his book "Horizons." Donald Deskey is doing outstanding work in design and interior decoration. A few of the other skilful modern workers are Gilbert Rohde, Eugene Schoen, William Lescaze, Russel Wright, Winold Reiss, and Pola and Wolfgang Hoffman. On the West Coast, Kem Weber and Douglas Donaldson in Los Angeles, and Rudolph Schaeffer in San Francisco, are teaching and practicing modern interior decoration.

Recent Developments in the Twentieth-Century Style. There have been two distinct phases of the modern movement. The first one, (which came to a close with the Paris Exposition of Modern Decorative Arts in 1925,) produced forms that were very individual. They were often eccentric, over-adorned, and very costly to produce. The second stage of this movement is now well advanced and seems to express the essence of the machine age. The aim of the designers is now to create simple, beautiful, functional things, suitable for mass production by machinery, at such low cost as to be available to all. (This stage is developing slowly here as compared to its growth in some European countries. When it is fully developed we may have standardized furnishings that will be cheap enough so that many more people can have them than now do. With mass production a wide variety of choice will still be possible, so that a woman can still express herself in her surroundings.) The most important thing about the modern style is that in using it we are expressing the age in which we live instead of copying the work of past generations, who were expressing the times in which they lived.

Materials. Both the use of ~~marvelous~~ new materials and a more dramatic use of old materials are typical of the twentieth-century style. (This is as true indoors as it is outdoors.) There is at present a preference for hard, ~~shiny~~, metallic materials, with

reflections, so that the effect is bright and piercing. The spirit of the machine age expresses itself best in metal and glass; these materials and not wood are the materials of the future. Metal furniture will eventually replace wooden furniture, as it is stronger and can be equally light in weight. It will withstand the heat and dryness of our apartments. It can be molded into any form and can be as beautiful as wood if properly designed. In the past, too often manufacturers tried to imitate the grain of wood on metals, even using a photographic process to get natural-looking grain. When real artists are invited to design metal furniture, it will lose the coldness and impersonal quality that are now resented by critics of the modern style.

Aluminum is one of the metals that serves in many new ways. Chromium is valued for its extreme hardness and also because it will not rust, stain, or corrode; its alloy, stainless steel, has become indispensable. Monel metal, an alloy of nickel and copper, is valuable for its durability and resistance to corrosion and chemicals. Therefore it is used on sinks, drainboards, and tables. Metal fireplaces are logical and are often handsome.

Metal tubing is not generally liked for the frames of indoor furniture as it resembles plumbing. It looks better in gardens and porches, and is very suitable for beauty parlors and public places where serviceability is stressed. Flat metal bands are much more desirable than tubing for the frames of furniture designed for home use.

Glass is one of the most valuable materials for interiors as well as exteriors. It combines very well with metals, having the same clean precision of planes. Naturally it is hardly the material to use in a home where there are children, but it is remarkably strong. A mirror top on a low table is an endless source of interest, as the effect can be changed daily. Glass table tops also provide sparkle and interest in homes. Glass may be decorated by sand blasting, etching, or cutting. It is to be hoped that kitchen and bathroom walls of glass will, through mass production, become reasonable in price, for they are highly desirable.

Among the favorite exotic woods used for modern furniture are the tulip, lemon, palissandre, ebony, rosewood, satinwood, amaranth, and mahogany. Some of these woods have a red, purple, or yellow tinge. Harewood or sycamore, dyed gray, is a favorite

again, after having been in retirement since the time of Louis XV. Surfaces that are not decorated have to be made of beautiful materials in order to be interesting to most people. Therefore the grain of exotic woods is now highly esteemed. All woods, however, are appreciated more than formerly and are often left their natural color.

One outstanding new synthetic material is the remarkable Cellophane, made from wood pulp which is treated until it becomes liquid. When poured through a narrow slit into a chemical bath it forms the familiar film. When poured through tiny holes it produces threads which are practically like those that are woven into Rayon and Celanese. Cellophane is now used for upholstery and curtain material, and its possible uses are numerous. Fabrikoid is another cellulose product. It is a coated cotton cloth that is tough and waterproof and is a fine substitute for leather. It is used for upholstering porch and garden furniture. Lacquer fabrics are made by the application of the so-called lacquers with hot rollers.

Form. Modern furniture forms are noted for their simplicity, unusual shapes, and low, horizontal effects. Seats of automobiles perhaps first made us aware of the desirability of low chairs. Tables, lamps, bookshelves, dressing tables, beds, sofas, and other articles are also made low in the modern style. The design of modern furniture is based on the fundamental forms, rectangles, triangles, and circles. The curved lines used are always big curves freely drawn, never small finger-movement curves. The measurements of a piece of modern furniture are often planned according to some geometric scheme. In some respects this is better than designing in a more personal but haphazard way as it is more likely to produce unity through a relation of spaces.

One of the most significant requirements of modern furnishing is that it must function. Any decoration or material that interferes with function is not permissible. Function is not enough, however, as there should be beauty too, although often perfect functionalism produces beauty.

Decoration. In the twentieth-century style there is little or no ornamentation. With the machine as a model, the tendency is to strip off everything superfluous. When one becomes used to



Courtesy of the German Tourist Information Office

The asymmetrical fireplace helps to make this room distinctive.

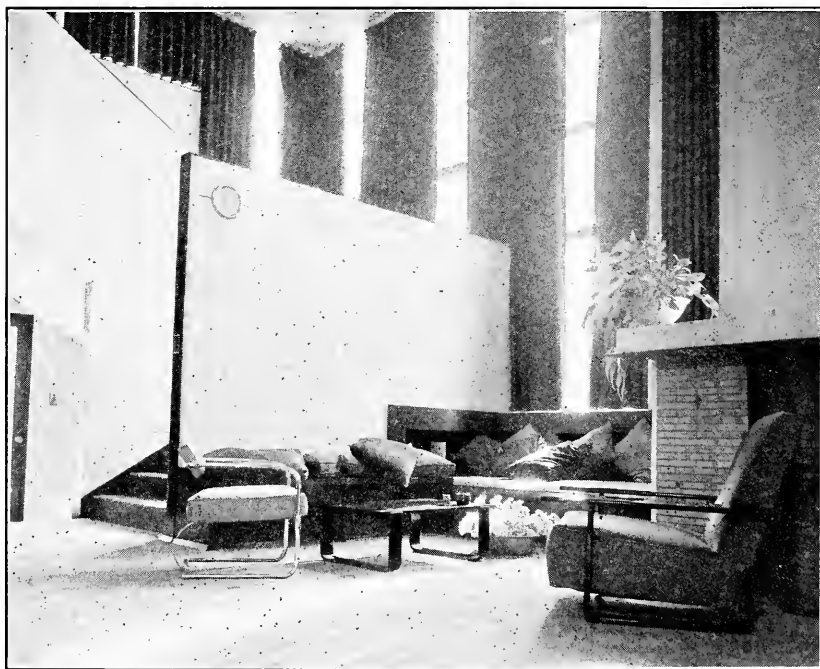


Courtesy of the Julius Forstmann Corporation

This modern room was designed by Gilbert Rohde. The walls are covered with copper sheeting and lacquered cloth. The textiles are woolen.



Two outstanding features of this modern combination room are the horizontal lines and the absence of pattern.



Courtesy of Richard J. Neutra, architect, Los Angeles, California

This interior shows the use of great window spaces, with curtains to control the light. The half partition beside the stairway gives the room privacy without the shut-in feeling that a partition to the ceiling would give.

plainness, it seems as appropriate as the smart simplicity of expensive clothes. Unfortunately, many women feel that an article must be ornamented to be beautiful. This is the notion that has made the era of bad taste last so long, and which today still makes it difficult to find plain home furnishings in the shops.

If pattern is used to decorate modern furnishings it is almost entirely abstract. No naturalistic and very few conventional designs are used. Shaded stripes are favored. In general, decorative patterns are larger than formerly and seem to be more freely drawn.

Color. With clear-cut modern lines it is natural to use clean, direct color. Dingy or anemic colors do not belong with the modern style. Some decorators think that the modern style is expressed best in steely, metallic colors, and use nearly all neutral colors, silver being a favorite. The modern Tavern Club in Chicago decorated by Winold Reiss shows standard red and blue used in connection with neutral colors, so that the total effect is positive—a desirable result in a man's club.

CHARACTERISTICS OF THE MODERN STYLE IN DECORATING AND FURNISHING

1. Independence of past traditions.
2. Furnishing and architecture in perfect accord.
3. New materials, and dramatic use of old materials.
4. Functionalism required first of all.
5. Simplicity, absence of all non essentials.
6. Honesty in treatment of structural elements and use of materials.
7. Impersonality.
8. Horizontality in the interests of stability and unity.
9. Low furniture for comfort.
10. Built-in furniture.
11. Design often based on a mathematical system.
12. Design based on fundamental forms: the square, the circle.
13. Sharp angles expressing keenness.
14. Designs suitable for machine production.
15. Exclusively geometric textile designs.
16. Little ornamentation and no carving, molding, or paneling.
17. Pure color.
18. Neutral colors and silver (featured by some designers).
19. Indirect lighting, architectural or portable. No visible fixtures.

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Courtesy of the Dunbar Furniture Company and Homefurnishing Arts

This pleasing twentieth-century interior shows restraint in color and line. Interesting variety appears in the textiles and in the other materials used. A smaller and more modern flower arrangement than the one shown here would have been better in this room.

PART III

CHAPTER 11

GARDEN DESIGN

A brief chapter on garden design is necessary in a book about homes. The home does not stop at the walls of the house; it includes the entire plot on which the house stands.

It is well for the reader to realize that landscape architecture or design, including garden design, is not the same as landscape gardening. Landscape design is the art, landscape gardening is the handicraft in gardening. The landscape designer uses plant materials as elements in a composition organized for human use. On the other hand, the landscape gardener is concerned with raising horticultural specimens for their pleasing details. The landscape design is more important both for the usefulness and the beauty of the garden than the details of the planting.

The type of garden that one plans depends upon the owner's need and personality, and upon the amount of space, the outlook, and the style of the house. The house, its interior, and the garden should harmonize in spirit, so that they enhance one another and form a unified whole. A simple cottage should have a simple garden. A house that expresses formality needs a garden with the same feeling. An important house usually has a dignified plan with various gardens to fit the topography of the land and the style of its architecture. If a house has real architectural merit, the garden should merely be a setting for it without concealing any of its beauty. But if a house is ugly, vines, trees, or high shrubs should be used to hide it.

All the principles of art apply to a garden design as well as to a picture or to a room. The beauty and character of the garden will be advanced by a proper regard for good proportion, balance, emphasis, rhythm, repetition, variation, opposition, and transition.

Three definite divisions, according to function, are necessary even in a fifty-foot lot:

1. The service section, including the garage, drying yard, and vegetable garden.
2. The semi-public section facing the street.
3. The private section or the former "back yard," now made private.

THE SERVICE SECTION OF THE GARDEN

The service portion of a lot is the part around the garage and drive, the drying yard, kitchen garden, dog run, ashpit, and tradesmen's entrance. This is the area with which to begin a garden plan, because it is indispensable. It should be made compact and complete, serving the needs of the family that is to live in the house and garden.

The service section should be separated from the private garden by planting, such as hedges, or vines against link wire fences. If there is considerable space in the garden mixed planting of sufficient height might conceal the garage from the private garden. If the garage is attached to the house, with the doors on the street front, high planting might conceal the garage door from the house door. It must be admitted, however, that for the person of modest means the garage has come to be the most-used point of entrance and departure and should therefore be respected and beautified, instead of concealed.

A well-designed vegetable garden may be decorative as well as useful. The red beet foliage, fern-like carrot leaves, red tomatoes, purple cabbages, enormous rhubarb leaves, decorative artichokes, and prim borders of parsley are only a few of the aesthetic joys of a vegetable garden. If one is tired of rectangular beds one might try a wheel design for the vegetable garden.

The cutting flower garden, and the rose garden, which looks ragged much of the time, and also a digging space for the children are often placed in the service area near the vegetable garden.

THE SEMI-PUBLIC SECTION OF THE GARDEN

The semi-public part of the garden is the area in front of the house, facing the street. If the lot is small, it is well to leave as

little space as possible for the front yard, depending upon what the neighbors have done. In this country, particularly in the East, the front yard is intended to have a somewhat dignified air since it is partly for the benefit of all those who pass. An effect of restraint is achieved by the type of plants selected as well as by the design. Sometimes it is well to have only a green garden in front, reserving flowers, particularly annuals, for the back yard.

An inviting door and approach are of primary importance to the appearance of a house. The character of the approach depends upon the type of house. Winding entrance walks are poor because they do not fit the lines of a rectangular lot. A tiny hedge makes a good edge for an entrance walk. Courts or patios on the street side are used in the South and Southwest and are particularly desirable in windy localities. They usually contain plants growing in the ground and in pots and tubs.

THE PRIVATE SECTION OF THE GARDEN

The private section of the garden consists of all the space that is left after as little area as possible has been given to the service and semi-public sections. This remaining space should be carefully organized into an outdoor living room.

It is well to have the living room of the house open out into the living portion of the garden. To make this possible some houses have the kitchen at one side on the street front, with the dining room back of it, and the living room occupying the other side, extending from the front to the back of the house.

A feeling of unity between the house and the garden comes from placing the floor almost at ground level and having plenty of doors and windows. A house that is already built can secure the same effect by terraces, which are desirable for transition between the house and garden. On the other hand, some garden designers advocate having the foundation high enough so that it is possible to look out over the garden and see the relationship of the design elements in it.

The framework or basic design of either a formal or an informal garden is planned in relation to the house. The central axis is often the line from the living-room door to a focal point at the far end of the garden. Good garden design also uses axes

across the plot from side to side. Focal points are located where these axes cross the central axis and also at the termini of the axes. Color accents and form accents come at these focal points in an orderly garden design.

It is important to have a center of interest as the main focal point for the design. This is often placed on the far end of the main axis of the garden, with the intention of attracting the observer so that he will go to it and see the entire garden. The center of interest is usually most effective when located in relation to the principal doors and windows that face the garden. It may be a sundial, pergola, statue, bird bath, a great tree, a formal flower bed, or a pool.

A simple geometric garden is usually recommended for a small home. The naturalistic garden is much more difficult to design, as it takes more discriminating taste to judge informal balance than formal. There are certain houses and people, however, that do not belong in formal gardens.

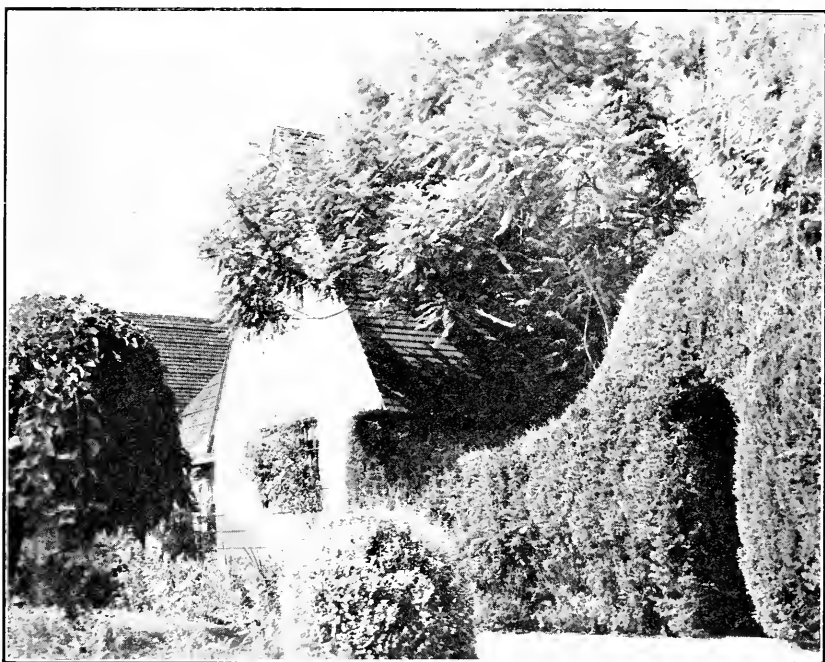
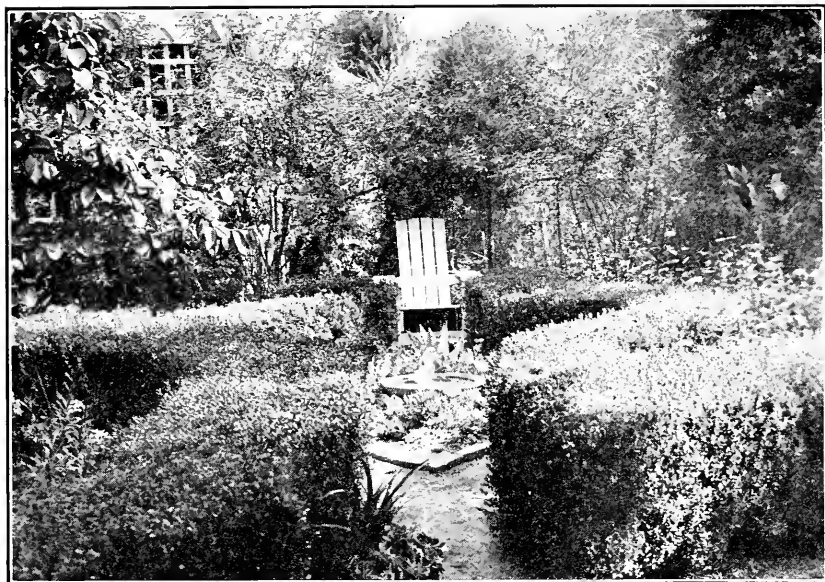
Probably the most important point to make about the private section of the garden is that it should be private. A wall, fence, or hedge six feet in height around the back and sides of the lot provide privacy. A vista out over the edge of the yard should be provided, however, to prevent a shut-in feeling.

THE PLANTING

Only a few general statements are made here about the planting, because it varies in different parts of the country. The choice of plants is an intensely personal matter that requires study and experience. Those who can afford it should have the services of a garden expert in this matter.

However, certain general statements about the planes and volumes of plant material apply to most gardens. It is logical to have geometric forms in clipped hedges and other plants, because these plants are a transition step between the angular man-made house and natural forms. Through good planting the landscape designer can relate the house and the earth plot so they become an organic unit.

Since the total effect of the house and lot should be thought of as a picture, it is necessary to enclose it with a frame of hedges, shrubs, and trees. An expert uses the high points in the planting



Courtesy of Douglas Donaldson, Los Angeles, California

Mr. Donaldson's pleasant, livable garden has a border of trees and shrubs of interesting variety that conceal the neighbor's house, and give privacy. The high hedge repeats the line of the pointed roof.



Courtesy of V. D. Westbrook

The decorative effect of potted plants is well illustrated in this picture



Courtesy of Mr. and Mrs. L. A. Brace

The large fig tree shown in this picture was considered such an asset to comfortable living that a cottage was built under its branches.

to accent some fine roof line or to balance the composition. The aim should be to have an interesting arrangement of trees and shrubbery, unbroken grass areas, and well-placed masses of flowers, all woven into a fine design with the house.

It is important for plant materials to be related in scale with one another and with the house and lot. Small trees, like mountain ash and alders, make a yard appear larger. One large tree can upset the proportions of any small garden. Only by the use of plant material of small scale can one get an effect of spaciousness in a small garden. Whole Japanese garden plans are based on this idea.

Trees. Trees do more than anything else to make a garden livable, as they are invaluable for shade as well as for beauty. Trees are necessary back of any house to give it the proper setting. Nurseries have full-grown trees that can be planted at certain seasons to produce an immediate effect. Whether or not trees lose their leaves in winter is an important consideration in their use. Shade somewhere in the garden for every hour in the day is desirable, with large trees providing shade for the most-used places at the right time. Of course big parasols can be substituted for shade trees in spots where trees would interfere with flowers. Shadow design is a subtle element in garden distinction.

It is worth while to be aware of the individual significance of trees and plants, as it adds enormously to their interest. Many of them have definite associations or meanings. The personality of a tree largely depends upon its architecture, as a solid leafy structure has a very different quality from an airy one. Garden designers think of the shapes of the trees as cones, spheres, and umbrellas, and make use of the forms which fit their designs.

Dwarf fruit trees can provide a very interesting design element in a garden, if they are pruned and trained to give a flat effect against walls or fences. This espalier treatment makes fruit trees very decorative, particularly when they are covered with blossoms or with fruit.

One appreciates especially those trees that become gorgeous occasionally when blooming. The dramatic idea is an important one in beauty, so the tree that has a period of quiet and then bursts into loveliness is appreciated. During its dull season one feels that nature is getting such a tree ready behind the scenes.

Hedges. Hedges provide the framework of the garden, giving it the geometric outline that agrees with the regularity of the house and the border lines of the lot. Low-growing plants such as dwarf privet, barberry, and bridal wreath can be planted in formal lines and left unclipped. High, mixed, untrimmed planting at the back and sides of the lot combines well with clipped hedges marking the divisions inside the garden. Tiny hedges less than a foot high may outline each flower bed, in order to hide the stalks and to supply pattern interest even when the flowers are gone.

Shrubbery. Shrubbery provides the transition lines between the horizontals of the earth and the verticals of the house and trees. Variety in unity is needed among shrubs, but it is important not to have such variety in color and form that the planting looks like a nursery exhibition. Some of the less important points likely to be overlooked in selecting shrubs are that they should not be uncomfortable to touch, that they should look well even when their leaves are gone, and that some of them should provide seeds for the birds.

Vines. Vines do much to relate a house to its surroundings. Angular forms are eased into the landscape by the use of vines, and, in addition, beautiful lacy shadow patterns are cast upon the walls. Ugly houses can be almost concealed by vines, but it is usually best to leave some parts uncovered to reveal the structural materials and to give variety in pattern. A pergola, arbor, or trellis covered with vines can be a beautiful sight. A famous tea arbor at Anacapri on the island of Capri has a table and seats covered with yellow and violet tiles, over which the trellis roof and walls are hung with pale yellow roses and wisteria that blossom at the same time.

Flowers. Flowers are the color accents in the garden design. They should be regarded as part of the whole general pattern.

In the choice of flowers for one's garden personal taste is the most important matter. Flowers are so expressive that they are very useful in helping to produce any effect that is desired. Roses, calla lilies, and pansies excite very different emotional reactions.

In a small garden it is more effective to have quantity than variety in the annual flowers. Some gardeners like to have only one or two colors at a time, but a variety of flowers in the chosen



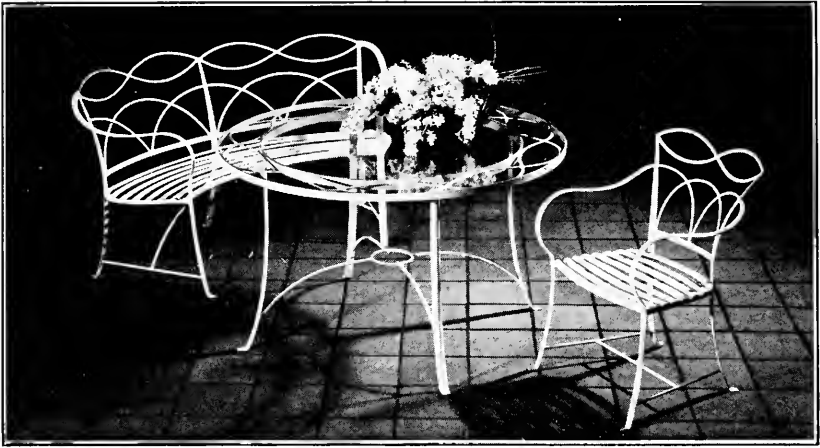
Courtesy of the Hawaii Tourist Bureau

Banana trees dominate the planting in the patio of this Hawaiian home. Shade or sunshine is available in the patio.



Courtesy of Mr. and Mrs. Herbert Hoover, Palo Alto, California

The home of Mr. and Mrs. Herbert Hoover has an excellent porch. Its furnishings include large potted plants, reed furniture, and American Indian rugs.



Courtesy of Marshall Field and Company

Weather-proof furniture of this type adds grace to a porch, or garden. It has a modernized period quality.



Courtesy of Fred Leighton's Indian Trading Post, New York City

This furniture is Mexican and is made of pig skin and carrizo bark. It is interesting because of its simple, direct quality, the unusual material and forms, and the marks of the craftsman. The Mexican bubble glass and the Morrow painted pigs are in character with the furniture. This is suitable porch furniture for the Southwest.

colors. For example, one might have a blue and white effect in May, pink and rose in June, or other friendly combinations. In a large garden a definite section might be reserved for certain harmonious colors such as blue, violet, and pink, while the other end of the garden might admit only scarlet, orange, and yellow flowers. Magenta, purple, and orchid are always friendly to one another. White fits in anywhere and shows up well at night. Perennial flowers save time for the family that is too busy to take care of annuals.

There should be some flower beds very near to the house so that they can be enjoyed from the windows. If a paved terrace adjoins the wall of the house, space should be left for flowers between them. It is pleasant to step from the house right out among the flowers or to see their colors reflected from the outside upon the interior walls of the house, so that they can give pleasure sixteen hours a day instead of for the half-hour periods which one spends in a flower garden that is away from the house. The garden should be planned before the house is built, so that the exposure will be satisfactory and the location of the shade trees will not interfere with the growth of the flowers. Potted plants should be used more freely than they are, because they can be moved about to beautify bare places.

An owner who is particularly interested in featuring the flowers in his garden should be careful to keep the surroundings quiet in effect. Almost any pale neutral color on the house will not interfere with whatever color scheme is desired in the flowers. If the house is of brick or some other colored material, the color scheme of the flower garden should be planned to harmonize with that coloring.

GARDEN FURNITURE

White is not usually a good color for statues, fences, pergolas, seats, parasols, or paved walks in a garden, because it attracts too much attention. Furniture might well be green provided the green is the color of the living things in the garden, and not a blue-green; or it might be the color of the tree trunks or rocks. The colors of parasols should be related to the color scheme of the flowers, and should not detract from it. The type of garden furniture chosen should depend upon the kind of garden, house, and

house furnishings that it is to accompany. Garden furniture can be found that expresses simplicity, dignity, or modernity according to taste.

Eating out-of-doors is one of the graces of living which Europeans enjoy much oftener than Americans. There should be several comfortable places to eat in the garden to suit various conditions. One place might be screened and roofed, another open to the sun, and another under a tree or parasol. Electrical equipment can be arranged to keep food hot. There should be direct access to the outdoors from both dining room and kitchen so that the serving of meals outside will be encouraged. In a simple household the members of the family should acquire the habit of picking up their own trays in the kitchen, taking them outdoors for the meal, and returning them to the kitchen. The family that enjoys picnics should have an outdoor fireplace which is built high enough to permit cooking in comfort. At least one meal a day should be eaten in the open if the climate permits. The most desirable quality in a garden is livability.

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CHAPTER 12

HOUSES

In a book on home furnishing it is well to consider houses, because the style, size, and construction materials of a house help to determine the type of furnishing to be used therein.

For the family with a small income, buying or building a house requires good planning and judgment in order that the available funds shall be used to meet the needs of the family in the best possible way. Financing and buying or building a home are matters requiring the advice of experienced persons who know the value of local property and the risks involved for the purchaser. A family that has paid one sixth of its income for rent should be able to use one fourth or more for buying a house. In normal times it is considered desirable for a family to borrow money to build a home, as this often induces a habit of saving, beside providing the many advantages of living in an owned home.

The person who can afford to hire an architect should do so by all means. The fee of 10 per cent or less for architectural service is often made up by the additional resale value of a well-designed house. The architect fits the design to the owner's requirements, attends to specifications and contract documents, and supervises construction. For inexpensive houses it is well to have a single contractor responsible for everything, under a general contract. A standard contract form is obtainable from the American Institute of Architects or from any architectural supply shop.

STYLES OF HOUSES USED IN THE UNITED STATES

Most architects believe that dwellings should be based on traditional styles. A style may be copied quite faithfully, and still provide for comfortable modern living, or it may be freely adapted.

The best use of traditional style occurs when the geographical location is considered and styles and materials indigenous to a section are used. For example, Dutch Colonial houses in the east-

ern United States and Spanish Colonial houses in the Southwest are highly appropriate. Architects, however, are less interested in copying period styles than they are in building comfortable houses that gain their beauty through fine relationships in form, color, and texture.

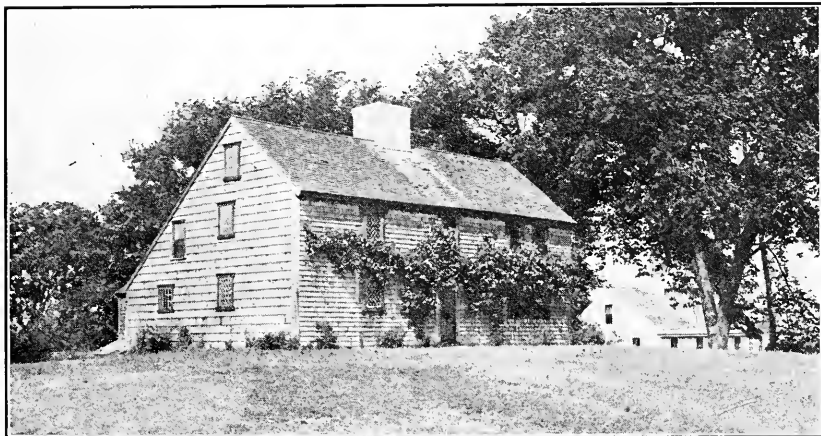
Some American books on home architecture ignore completely this matter of traditional and national style in dwellings. The decorator and home owner, however, can not disregard this point; the style of a house determines to a great extent the type of furnishing that may be used in it.

Home architecture in the United States has been influenced by the homes of England, Spain, Mexico, France, Italy, Holland, and other countries, and also by the international style of the twentieth century.

The English Contribution. England has influenced our residence architecture more than any other country. On the East Coast our earliest houses were English, these were followed by the English Georgian, and now we are again building a great many houses that are adaptations of the English style.

The seventeenth-century houses of the Colonists were modeled after simple Elizabethan and Jacobean houses in England, because our early settlers came from the provinces or from unpretentious old sections of the cities. A small low peasant cottage topped by a large chimney was built by the man from the country; a tall, high-gabled, steep-roofed house with overhanging eaves was built by the former city dweller. The early American buildings were crude and humble with mediaeval characteristics. The small casement windows were of oiled paper or glass, and the low foundations were of boulders. One central chimney was typical of these houses.

In the eighteenth century our Colonial houses followed the style of the Georgian houses of the same time in England. This style was classical in origin but came to the Colonies through the English, who got it from Italy, where the Classic orders were revived during the Renaissance. American carpenters learned how to build these houses from the many illustrated books of the time. The houses were symmetrical in plan, with a center hall flanked on each side by two rooms both upstairs and down. The front



Courtesy of Plymouth Chamber of Commerce, and A. S. Burbank, Plymouth, Massachusetts

Mayor John Bradford's house, Kingston, Massachusetts. This is one of the few seventeenth century houses still standing.



Courtesy of the Edison Institute, Dearborn, Michigan

The Cotswold Cottage in Greenfield village, brought from Gloucestershire, England. Cottages of this type have been the inspiration for many small homes in America.



Photograph from the collection of the Williamsburg Restoration

The Bourbon House is one of the delightful Colonial houses that has been restored in Williamsburg, Virginia.



Courtesy of Maher and McGrew, architects, Evanston, Illinois

This pleasing Colonial type of house was designed to suit the needs of the owners.

exterior was symmetrical, with emphasis on the door and the cornice. Chimneys were built at both ends of the houses.

The southern Colonial style is somewhat different from the northern, owing to the warmer climate and the wealth and leisure of the southern Colonists. Charleston, Baltimore, and Annapolis have some of the finest houses in the South, built in this and the following periods.

The Colonial style occupies an important place in our architecture because of its classic beauty. The American interpretation of this English-Italian style was simplified and modified by climate, materials, and different living conditions, so that it seems to be a legitimate American expression. It is generally appropriate, except in the West and Southwest.

The use of the modified English style which is called Tudor, Elizabethan, Jacobean, Cotswold, or English cottage is growing in the United States. The houses are built of masonry, cement, brick, stone, or wood, and sometimes partially of open timber filled in with masonry, with a steep gabled roof of stone, slate, flat tile, or imitation thatch. Some characteristics are emphasis on walls rather than eaves, off-center chimneys, deeply recessed entrance doors, casement windows, some roof lines brought near the ground, and gables that continue upward from the side walls. Quaintness, homeliness, and comfort are the qualities of this picturesque style.

The Spanish Contribution. The Spanish Colonial style of architecture has been inspired by the early Spanish missions in California, Texas, New Mexico, Arizona, and Florida. In the original buildings Indian labor made it necessary to simplify the Spanish style. Today the best houses in this style are plain and beautiful, with large empty wall spaces of fine proportions. Often mystery and romance are expressed in a Spanish type house, giving it charm such as no other house has. In his book "The Story of American Architecture" Thomas Tallmadge says: "The most brilliant of our schools [of American Architecture] has jewelled the cliffs of Monterey and Santa Barbara with villas which yield nothing in charm to those . . . of the Mediterranean Shore."

Some characteristic features of this style are thick walls, small windows, low-pitched tile roofs, colorful tiles, beautiful ironwork,

patios, and the use of potted plants. Most of these features make the style suitable for a warm climate and unsuitable for a cold one, where snow is likely to pile up in the patio. The so-called Monterey house is a sturdy farmhouse type inspired by the work of the transplanted New England carpenters who combined Atlantic Coast styles with Pacific Coast materials, chiefly adobe.

The Mexican and Indian Contribution. Native Americans have contributed considerably to the domestic architecture of the southwestern United States. The early Mexican influence is the logical one to consider in certain parts of the Southwest. The Indian pueblo with its cubes and flat roofs is the natural sort of building to make out of adobe bricks. The Santa Fé style of dwelling is particularly interesting, for it is based on the Indian forms even more than on the Spanish. These houses suit their locations perfectly, since they are indigenous to the Southwest and are made of native materials.

The French Contribution. In New Orleans and on some of the old plantations in Louisiana, the French built houses in their traditional styles. Some had large porches, upon which opened French windows overlooking luxuriant gardens. Charming small formal French houses are seen here occasionally but the Norman cottage has been the most popular kind of French house built in America.

The Italian Contribution. Italy has given us directly the formal Italian villa suitable only for large homes, and a few provincial or farm houses of the simple variety. These are so much like certain Spanish and French houses that all three are often classed as Mediterranean.

The Dutch Contribution. Since the Dutch settlers in America created a style of their own, there must have been some influence from the home land in it, although certain writers deny this. The Dutch Colonial was largely a farmhouse style of architecture common around New York but found also in New Jersey and Pennsylvania. An intimate, homelike quality resulted from the low, broad proportions of the houses and from the absence of steps. Other characteristic features were the gambrel roof extending over the porch, dormer windows, casement windows usually grouped, and emphasis on the lines of the eaves. Different construction materials were often combined picturesquely.

The Twentieth-Century Style. In order to present a complete picture of twentieth-century furnishings in Chapter 10, it was necessary to give the history and characteristics of modern architecture in that section.

PLANNING A HOUSE

Whether or not a traditional style is used as the basis for the design of a house, its beauty depends largely on its proportions and balance. These are qualities that a layman can understand if he will give his attention to them. A comparison of many houses develops discernment about them. As has been stated under proportion, the façade of a broad house is generally more pleasing in line than that of a square or a tall house, because it is better related to the line of the earth. The balance of the façade depends upon the arrangement of windows, doors, porches, steps, and even chimneys.

The color of a house should be neither too conspicuous nor so drab that it is not noticed. One that harmonizes with the colors of neighboring houses is necessary. The location of a house affects the colors that are used. In tropical and semi-tropical places yellow and salmon pink stucco houses are suitable because the intense sunlight makes color seem subdued even when it is not. The most commonly used colors are creamy white, buff, gray-green, and gray-brown. All houses should harmonize in color with green foliage. For the usual type of house it is well to paint the trimmings the same color as the body of the house because this adds to its look of solidity. If the windows and doors are poorly spaced, it is imperative that their frames be of the same color as the house.

Roofs of natural slate or tile sometimes have a fine variety of colors. But composition shingles showing such variety often produce extremely poor effects. If the color variation looks forced or unnatural, it is likely to be bad. Variety in color that comes naturally from the material itself, such as the gradations in bricks, is pleasing.

It has been predicted by architects that in the future more color will be used in building. It seems that this would be highly desirable, particularly in cities where there are few trees and flowers to counteract the general dinginess.

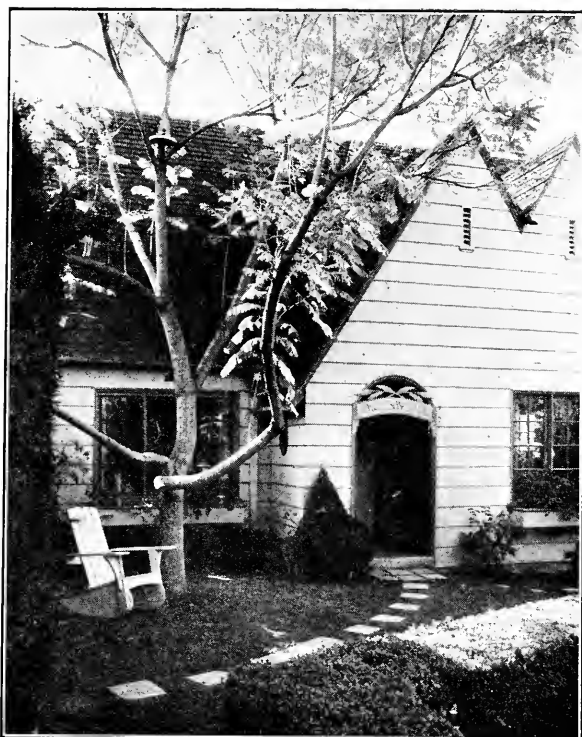
Floor Plans. A house of two stories is more economical to build than one that is spread out on one floor because the roof and the foundation costs will be nearly the same for two stories as for one. A rectangular house that is nearly square is more economical and convenient than any other kind. Where there is hot weather, a comfortable basement is necessary as a retreat, in a house without a cooling system. A garage under the same roof as the house saves yard space.

A builder should be aware that the relation of a house to the points of the compass, by architects called its orientation, is especially important in planning the location of the rooms. Every room should have direct sunshine sometime during the day; the living room should have sunshine all day except in warm climates. If possible the best view should also be given to the living room. The entries, halls, closets, furnace room and bathrooms could well be on the north.

In planning the relation of the rooms to one another, the purpose of each, and the movement of the occupants through them, should be considered. There should be passage sections and quiet sections that do not interfere with one another. On the first floor there should be large doorways so that light, air, and space promote a feeling of unity throughout. No room should have too many doors, however, or it will seem like a sieve.

Most of the decisions concerning the floor plan should be made by the woman who is to live in the house. However, a few suggestions are general enough to be made here. A house should be as compact as possible so that no space is wasted. The proportions of individual rooms should be carefully planned, as square rooms and long rooms are far less pleasant than those that have good proportions, such as two to three.

The living room should be as large as possible and should have many large windows. It should have a wood-burning fireplace, as that adds cheer and is a source of economy in the spring and fall. In a small house it is well to omit the dining room proper and to have instead a dining alcove in the living room and an attractive breakfast nook in the kitchen. The hall should be as small as convenience permits. In a two-story house a convenient arrangement of bedrooms is possible if the stairway ends near



The home of Mr. and Mrs. Douglas Donaldson shows art quality throughout, even to the wren house in the jacaranda tree.



A picturesque California beach house of French derivation is shown in this picture.



Courtesy of Alice Westbrook

The architect Virgil Westbrook planned this interesting Spanish type house to fit a narrow lot in San Clemente, California.



A "Monterey" house designed by Virgil Westbrook combines qualities of New England and California houses.

the middle of the second floor. Bedrooms need not be large but should have plenty of light and air. Cross-ventilation is necessary unless there is one entire wall of windows. Two bathrooms are needed for three bedrooms, if the resale value of a house is to be considered. It is important, however, to decide whether more actual comfort is not obtained from a lavatory on the first floor than from an additional bathroom on the second floor. Adequate closet and cupboard space is worth fighting for, against the architect, the contractor, and the men of the family.

A feature of importance in a one-story house is a hall leading both to kitchen and bathroom. The kitchen should be placed on a corner if possible, with cross-ventilation. It is convenient to have the sink, stove, cupboards, and refrigerator very close together in a U-shaped arrangement at one end of the room, with the breakfast nook at the other end.

A section on the planning of houses should include mention of the regrettable fact that so few architects are women. Indeed, all dwellings should be planned by women, even when the construction problems are solved by men.

REMODELED HOUSES

Some of the most delightful houses are old ones that have been remodeled, for a definite charm results from their age and peculiarities. They are often superior in construction to houses that have been newly built to sell. Sometimes they are within the means of families that could not afford to build a new house.

When considering the purchase of an old house it is essential to have a reliable builder examine it to see whether it is strongly built. It is also necessary to consider whether or not it can be made presentable without too much expense. Sometimes the exterior of a house is so ugly in proportion that it is not worth improving. Interiors can nearly always be made livable and pleasing. Old partitions can be removed, and new ones built to make closets and bathrooms. New floors can be laid over old ones, and the walls can be replastered or covered with wall board. Kitchens and bathrooms can be completely modernized by the use of new equipment units.

A careful estimate of cost should be made when remodeling is

being considered and an explicit contract should be executed with the builder or contractor before any work is done. Building restrictions of the locality must be carefully considered in determining the cost of remodeling, because an owner is not free to proceed as he wishes. Even such a small matter as the substitution of floor lamps for light fixtures in a living room usually requires a new electric circuit.

HOUSING PROBLEMS

It has been said that one third of all American families have annual incomes of less than \$1,000; one third have incomes between \$1,000 and \$2,000; and the upper third have incomes of more than \$2,000. It is generally believed that a family should not pay more than two years' income for a house, nor more than 20 per cent of its income for rent. Therefore it is evident that only the upper third of American families can afford to own their homes at present prices. Very simple houses should be produced to supply the middle third of America's families. If private industry can not produce them cheaply enough, the federal government should do it.

Mass Production Houses. There seems no way in which houses can be made available at a low price except through standardization and the manufacture of enormous quantities in the same manner as automobiles are made. The sameness of the houses would be more than balanced by their low cost, convenience, and low upkeep. Few persons object to having an automobile like thousands of others, and it would probably not take long to develop a similar attitude about houses, particularly in families that have been living in discomfort in poor rented homes.

Before sensible Americans of the middle third can be expected to take much interest in home ownership, some necessary reforms will have to be made. The unjust law which requires real estate to pay heavy taxes while much other wealth goes untaxed will have to be changed. It is also necessary that state help be given the small home owner in financing his home. It seems quite certain that the government will have to take charge of the land required for sites for low-priced houses. The workers' homes have to be as near the city as possible, and yet practically all our cities are surrounded with plotted land priced far above its

worth, because of the profits in it for land speculators. With assistance it is possible that the family earning between \$1,000 and \$2,000 a year might be able to afford a home of its own.

As for the lower third of our population, those families with less than \$1,000 annual income, their housing is a social problem of great importance. Le Corbusier, the Swiss architect, has a chapter in his book "Towards a New Architecture" entitled "Architecture or Revolution." He refers to the hideous tenement homes of the poor, and states that the family itself is in danger of destruction because of these homes, and that society depends upon the family to uphold it.

Some housing experts say that the United States has the worst slums in the civilized world. Twelve persons living in one room, rooms without windows, foul outdoor toilets, and buildings without water, bathrooms, or fire escapes are common in the slums of American cities. Such conditions breed disease and crime which cost the state more than proper housing would. It is definitely a government responsibility to provide decent homes for the lowest income level of American families. Private enterprise will not do it, because there can be no profit in it. Housing projects planned on rentals of more than \$4 per room are without benefit to the lowest-income group. The unemployed who can not hope to obtain work again because of age or ill health should be assisted in procuring homes with garden space.

European nations have been attending to the housing of their poor since the World War. England has expended enormous sums for housing, building both tenement apartments and suburban cottages. In Belgium all the important cities have garden suburbs with low-cost buildings, Brussels having about twelve. In Holland municipal authorities control housing for the poor and make it almost self-supporting, charging \$3 to \$4 a room each month. In Germany, the finest housing is at Frankfort, where the city assumes responsibility. Cologne has many housing projects which are in the hands of co-operative societies but financed by the city; mass production lowers the cost of these buildings. Ninety-five per cent of the small homes built in Germany since the war have had government help. While organized as a socialist state, Austria required only that the rents of the municipal quarters should pay for the upkeep of the buildings, and so the rental

was something between \$1 and \$2 a month for an apartment, usually of two rooms. A special tax on wealth, called the housing tax, paid for the apartment buildings.

France lends 60 per cent of the cost of the buildings to industrial companies that house their employees. She also erects dwellings when it is necessary. Even before the War, Italy encouraged co-operative societies to build cheap dwellings by lending them money and exempting the houses from taxation. In 1898 Denmark started to work out a program of housing. Unhealthy houses were condemned and removed, and homes were then built in the suburbs. Sweden has had its "Own Your Own Home" campaign in which the government has made concessions to the builders of small homes. The United States seems to be the laggard in recognizing responsibility for providing homes for the poor.

The housing problem for the city family with an income between \$3,000 and \$5,000 is also a difficult one. Because of the fictitious value put on city land, rents are often exorbitant.

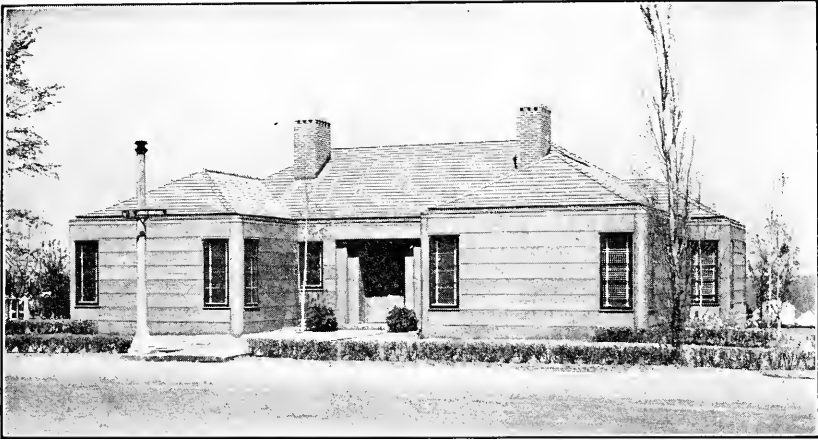
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Courtesy of Lumber Industries

This all-wood dry-built house was shown at the Century of Progress Exposition, in Chicago. Note the corner fenestration.



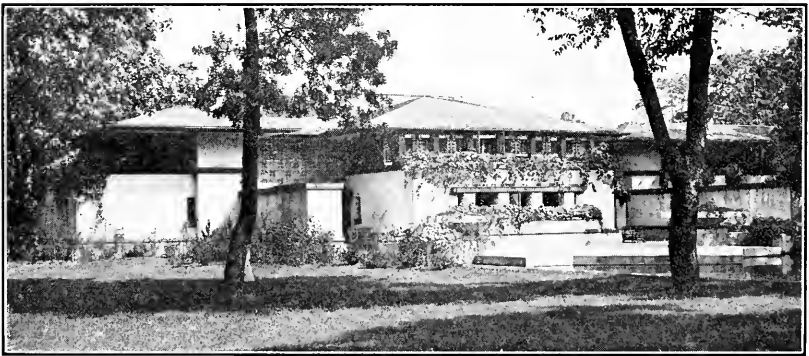
Courtesy of Professor W. Gropius

The home of the architect Professor Gropius in Dessau, Germany, is an excellent example of modernism. The lack of ornamentation calls attention to the carefully related areas in the design of the house.



Courtesy of the German Tourist Information Office

These new low-priced apartments near Berlin have been built with government assistance.



This Illinois house designed by Frank Lloyd Wright is an example of "prairie" architecture which repeats the flatness of the earth in the middle western states.

CHAPTER 13

APARTMENTS

Many city families are giving up their homes and living in apartments in order to simplify the technique of homemaking. Some of the advantages of an apartment are compactness which saves the energy of the housewife; freedom from responsibility for heat, garbage, lawn, screens, repairs, and many other troublesome concomitants of living; better protection from intrusion; and more convenient location for transportation and shopping. Some of the disadvantages of an apartment are the noisiness of neighbors, the lack of space and privacy, scarcity of windows, absence of a wood-burning fireplace, and worst of all lack of inducement to go out into the air and sunshine. If apartments had generous balconies and roof gardens they would not shut in the occupants as they do.

Desirable location is essential in an apartment. To be desirable the location must be convenient to schools, to transportation, to work, and to a shopping district, and yet not near enough to any railroad, street cars, highway, or shops to be noisy. Proximity to a park or possession of a fine view are rare features that one scarcely hopes to find.

The top floor is the quietest in an apartment house, and has the best ventilation and sunshine. These make up for the extra trouble in getting there. The exposure and location of an apartment are of particular importance. Unless the living room at least is on the south, there is not enough sunshine for a winter home. Ventilation is of vital importance in the summer. Cross-ventilation for bedrooms and kitchen should be possible. An apartment that has a court on both sides is necessarily less airy than one standing free. Where there are warm summers, it is well to ascertain the direction of the prevailing winds before deciding about the desirability of an apartment.

The special needs of a family must be taken into account, particularly if it has very old or very young members. When

considering an apartment it is well to find out whether there are any rules about radios and pianos to protect people who go to bed at normal hours. Sound-proof walls and floors are important for writers and others who have to concentrate on their work.

The arrangement of the rooms in a small apartment often makes much difference in the apparent size of it. No plan makes more effective use of the allotted space than that in which the living room and dining room are adjoining, with a very large opening between them. In that way a long vista is secured and the box-like effect of small rooms is avoided. Ample closet space is necessary for apartment dwellers, because the storage spaces provided in far-away basements are very inconvenient. In fact, generous closet space is more important for everyday comfortable living than large rooms. A coat closet, a storage closet, and a linen closet are necessary in addition to a clothes closet for each member of the family.

It is true that since there is less space for storage, living in apartment houses makes one discard superfluous articles. It is wise, however, to have plenty of case furniture, such as highboys, secretaries, bookcases, and Winthrop-type desks, for storage. It is possible to procure furniture of this type that is in scale with an apartment.

Before leasing an apartment one should measure its wall spaces to see whether the furniture would fit into them, measure the floors to find out whether the larger rugs would be usable, and measure and count the windows so that necessary changes in curtains could be accurately predicted.

The built-in features of an apartment are often a real handicap to beauty and should be dealt with before leasing. The worst of these are imitation fireplaces. Sometimes removable bookshelves or cabinets can be built over them, but usually they are not easily hidden. Often there are enormous built-in sideboards, china cabinets, or bookshelves that dwarf the appearance of the furniture. Sometimes a landlord can be persuaded to remove such objectionable features; if not, the apartment should not be considered. Paneled walls, too, interfere with furniture arrangement and picture hanging. The wood strips of the panels can be removed, however, if the wall is finished underneath them.

Landlords are often willing to remove light fixtures that do

not suit a tenant's furniture. A woman who has Early American or modern furniture should refuse to use Adam light fixtures. It is really a very small matter for the janitor to remove wall and ceiling fixtures. The holes in the walls can be papered over as if they were not there; a hole in the ceiling can be covered with a metal cap costing twenty cents, and painted or calcimined to match the ceiling.

Radiators, too, can be removed or changed in location if they interfere with furniture arrangement. A radiator that occupies a bay window in the winter can be stowed in a closet during the summer. Sometimes removing a partition or cutting a large opening through a wall makes an apartment much more livable. A landlord is frequently willing to make such changes for the tenant who will sign a long lease.

THE DECORATION OF AN APARTMENT

If an apartment is to be decorated by a contractor supplied by the owner of the building, it is wise to have a complete understanding beforehand of the work to be done. Every item should be written in detail on the blank provided for that purpose. For example, it is not enough to write under closets "paint everything," specify instead, "baseboards, walls, ceiling, door, door casing, window casing, both sides of shelves, poles, hooks, light fixture, and electric cord."

A tenant should be given an opportunity to work out her color schemes without haste. She should see the decorator's wall paper catalogs a week before the decorating is to be done, so that there will be time to find other papers if there are no suitable ones in the catalogs. If the available papers are poor, and this is likely to be the case, it is well for the renter to provide her own wall paper.

Sometimes it happens that an otherwise pleasant apartment has dark-stained woodwork which the landlord refuses to paint a light color. In that case the tenant might get permission to paint it herself, using one coat of medium value in a color to harmonize with her rugs. If the room is well lighted, she might prefer dark woodwork and dark walls. Picture rails should usually be painted like the wall or ceiling. Radiators ought to be painted like the walls behind them. The very light-colored, highly

varnished, hardwood floors which unfortunately are common in apartments should always be darkened.

Sometimes landlords will grant a concession or a lower rent to the renter who is willing to take care of her own decorating. In such a case, it is often possible to economize by using a coat of a thick, special calcimine over walls and woodwork too, as it is quite satisfactory for a year or so in a family of adults.

CO-OPERATIVE APARTMENTS

It is far more dangerous to own a co-operative apartment than a house, because in the apartment one has liability without control. There is an element of chance in such an investment, even when the promotion company is of the highest integrity, the financial agreements are drawn up by reputable lawyers, and the architect and the builder are first class. The most careful investigation is imperative if one is considering the purchase of a co-operative apartment.

A group of persons who are financially able would do well to put up their own co-operative apartment house, thereby saving the profit of the promotion company.

CHAPTER 14

FURNISHING PLANS

A woman who is planning to furnish a new home or to re-organize her old furnishings should first of all decide upon the decorative idea to be used in her home. An individual effect of the most simple type, but following one idea throughout, makes a home far more interesting aesthetically than a more costly but more indefinite scheme. An idea, or in other words, a theme, provides the core around which a home can be created, so that the total effect will be one of wholeness.

The decorative idea chosen should depend upon:

1. The expressive quality and style of the house.
2. The needs of the family.
3. The personality of the family.
4. The permanence of the furnishings.
5. The income of the family.

The expressive quality of the house helps to determine the spirit of the furnishings. Formality and elegance belong in a mansion; informality, sturdiness, and simplicity are appropriate in a cottage or farmhouse. The kind of wood to be used for the furniture in a house depends upon the size and character of the house. The choice most often lies between oak and mahogany, as walnut can be used with nearly all other woods. The British have a tradition that oak is the proper wood for cottage furniture. Americans use oak, pine, maple, walnut, and even mahogany for furniture in small houses. Mahogany furniture usually seems incongruous in a cottage, but is often desirable in small apartments as it is made in smaller scale than oak.

The architectural style of the house must also be considered in selecting a decorative idea for it. A house built in a traditional mode requires furnishings of the same tradition, either of cottage or a more pretentious type, depending upon the quality of the

house. The modern or engineers' type of house requires unadorned, functional furnishings.

The interior architecture, including such fixed items as walls, windows, doors, moldings, floors, and fireplace should also be considered in furnishing a house. Unless these can be altered they limit the choice of furnishing possible. When the interior architecture and the furnishings are in agreement the result is usually unified and distinctive. The beauty of period furniture is greatly enhanced by correct backgrounds. Although interior architecture is outside the scope of a book on home furnishing it is an important field of study for a home maker.

After allowances have been made for such modifications as the house itself imposes, the personality of the owners and their particular needs provide the focal point around which all other considerations are grouped. A family with children may not care to acquire its permanent furniture until the children are old enough to respect it. The family that is likely to move far or often would naturally buy inexpensive things that might be disposed of easily. The woman who tires of her possessions quickly and wants new ones often should not buy costly furniture.

Some newly married couples buy a few fine pieces first, such as a secretary and table, and fill in with temporary things for the early years. The trouble with this method is that one may develop in taste and wish to change one's style of furnishing. Another way is to buy inexpensive but interesting things at first, and to be frankly poor. Still another method is to furnish one or two rooms with good permanent furniture and use inexpensive furniture in the others. This, however, prevents the home from being a unit.

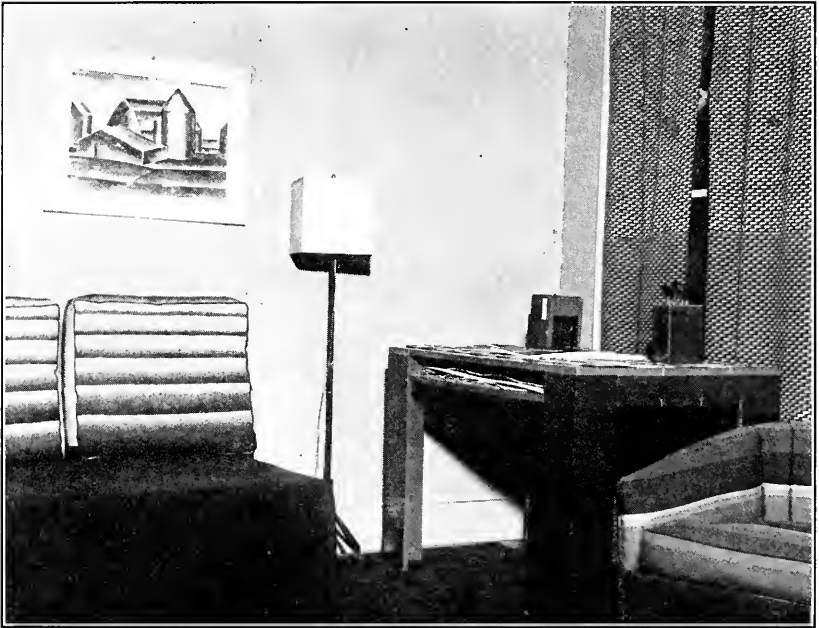
The woman who has inherited interesting furniture usually has little choice in her decorative idea. The furniture on hand becomes the nucleus around which the home is built. Reproductions in the same spirit and wood as the old pieces are usually obtainable. If a woman feels that her inherited things are not expressive of her personality, they might be lent or given to a museum if really valuable, or passed on to someone else, or stored. In this day of individualism, not all of us are interested in the things that grandmother selected; we prefer to choose our own.



When a well constructed furnishing plan is conscientiously followed the articles combined will agree in character, as they do in this room.



This cottage furniture needs rag rugs and quaint old-fashioned wallpaper to accompany it. Such lack of unity results when there is no furnishing plan.



Photographs by Joseph Schroeder

The two pictures on this page show the result of using definite furnishing plans. In the upper picture the furnishings and background express the sturdy character of the Spanish Colonial style.

In the lower picture the craftsman idea was the basis of the furnishing plan. Every article in the picture was handmade including the lamp standard and shade.

The woman who is reorganizing her old possessions and trying to arrive at a furnishing plan for future purchases often has a difficult task. At least once in every ten years this evaluation should be made. If a family has a noncommittal assortment of furniture styles and woods, it is usually well to let the favorite pieces form the starting point for a decorative plan. In order to make room for new pieces downstairs, some of the old furniture can be moved upstairs, and some of the upstairs furniture passed on to others who are less fortunate.

Anyone who is planning to buy home furnishings should write out her decorative idea and a buying plan. Collecting pictures and printed information, and taking notes from her reading, will help to clarify her own ideas as to what she wants to express. This preliminary study is essential to the creation of an individual home, particularly on a limited budget.

Naturally the type of furnishings chosen depends upon the amount of money to be expended. With small funds, frankly inexpensive furnishings should be purchased, depending upon good design and color for beauty. With more means, additional beauty in fine materials and fine workmanship may be sought.

Only inexpensive and medium-priced furniture are treated in this section. Very costly furniture is usually purchased under the guidance of an expert decorator; therefore it is not specially considered here. Moreover, as nearly all books on interior decoration have featured the high-priced furniture, much material about it is available.

INEXPENSIVE FURNITURE

The furniture in this group often has greater charm than the more costly, because it is quaint and unpretentious. It is cheaper because the wood and workmanship are less expensive and it is usually made in larger quantities. Inexpensive furniture is manufactured of oak, pine, pecan, hickory, maple, gum, and wicker. The most important quality to demand of inexpensive furniture is that it should not pretend to be expensive furniture by imitating either the costly woods or the costly processes such as carving. The following list shows some types of furniture procurable in the low price range.

Traditional (Cottage):

Early Colonial (New England), called Early American.

Spanish Colonial.

French provincial.

English cottage.

Contemporary:

Non-period.

Modern.

Traditional (Cottage). For use in the greater part of the United States the most desirable traditional furniture of low cost is the early Colonial, known as cottage Colonial, Pilgrim Colonial, or Early American. Reproductions in maple of original pieces, and other well-designed articles in the same character, are now generally available. It is desirable to combine with them cottage or peasant furniture from other lands. Belgian, French, or English provincial furniture in oak, pine, or walnut, or painted pieces, adds variety to the better-known American pieces, but it is not easy to find such furniture at reasonable prices.

In the eastern states it is often possible to secure old furniture that has charm. Quaint old farmhouse pieces are sometimes available at moderate cost. Genuine old pieces combine well with good reproductions that have the same character.

The person who has a home of the Spanish Colonial type in the Southwest naturally chooses the kind of furniture that was used in the original houses. It is generally made of oak and is procurable in forms as simple or as elaborate as may be required.

Contemporary. Of the non-period furniture, the simple, straight-line pieces are the most usable as they harmonize with many other styles. Straight-line sofas and easy chairs are particularly useful. Well-designed wicker pieces combine well with other inexpensive furniture. They may be used anywhere in a small home, even in the living room.

Modern furniture can be found to suit almost any purse. It is now usually good in design and color. No doubt it will become cheaper when it is made in larger quantities, because its lines are particularly suited to economical manufacturing.

Craftsman furniture and modern furniture are so rectangular that they can be made at home. An amateur can build tables, benches, bookshelves, cabinets, or anything that does not have

drawers or upholstery. Homemade furniture often has the somewhat primitive, sturdy effect desirable in homes where unconventional things are enjoyed. Painted furniture should be used freely at the low price level, because inexpensive wood can serve as its base.

MEDIUM-PRICED FURNITURE

Medium-priced furniture is naturally finer in finish, stronger in construction, and made of more valuable wood than the less expensive furniture. Mahogany or walnut are often used, although gum and birch are freely substituted for mahogany. Some of the modern pieces are made of unusual woods, combined with metal or glass. The following types are procurable in medium-priced furniture.

Traditional:

Colonial (mahogany, walnut)	} (Like 18th century English)
Post-Colonial (including Phyfe).	
Early English.	
Spanish Colonial.	
Cottage traditional.	
Modernized period.	

Contemporary:

Non-period.
Modern.

Traditional. The Colonial styles can be obtained in medium-priced furniture in walnut or mahogany. The articles should be rather plain, because good ornamentation means hand-work, which is not possible at this price level. Queen Anne and the Dutch-English styles called William and Mary are the most popular of the Colonial types. Chippendale articles are too ornate to be well made at a medium price.

The Post-Colonial style which came after the Revolution includes the American Sheraton, American Heppelwhite, and our own Duncan Phyfe furniture. This furniture is well reproduced in medium-priced walnut and mahogany. It may be obtained in very fine handmade furniture, as well as in the machine-made.

The oak furniture of the Early English and Spanish Colonial styles is procurable in the medium price range, as well as in the inexpensive or in the high-priced. It is preferable to use the

simpler pieces that are not much ornamented with imitation hand carving. Cottage furniture of maple and oak is procurable in the medium price range also. Modernized period furniture can be obtained at medium cost. Fine woods of various kinds are used in it, so the general effect is refined.

Contemporary. Non-period furniture and modern furniture of medium cost often have excellent design quality and technical finish. Painted furniture pieces should be included among furnishings of medium cost also.

CHAPTER 15

FURNISHING BUDGETS

A family should expend only half of one year's income for furnishings. About one fourth of the value of a house is a reasonable amount to use in furnishing it. The person who buys the furnishings should realize that a very important investment is being made. In many cases it not only uses up the family savings, but, if the furnishings are bought on the deferred payment plan, it also mortgages future income. Almost 75 per cent of the furniture purchased in the United States is on the instalment plan. This method can be a real service if wisely used, but it is dangerous for the unwary.

The money to be used for furnishing must be carefully apportioned to the various rooms. Budgets are given here, but it must be understood that they are merely suggestions because the size and needs of the family and all the features of the home affect the budget. It is difficult to consider kitchens in making theoretical budgets because in many houses and apartments the refrigerator, stove, and cabinets are provided, whereas in others they are not. Kitchen furniture and utensils comprise about 15 per cent of the total cost of furnishing a new house. No figures are given here for a radio, dishes, silver, or linen because such requirements vary greatly in different families. The following budgets should be treated as elastic, but they might well serve as guides, particularly to the inexperienced.

PROPORTIONAL ROOM PERCENTAGES

	2-room home	3-room home	4-room home	5-room home	6-room home
Living room.....	67%	45%	40%	32%	30%
Master bedroom.....	33	25	20	21	17
Dining room.....	22	20	19	17	17
Hall.....	8	6	6	6	6
Guest room (or).....	}	14	14	{	11
Child's room.....					10
Sun porch or nursery.....				8	9
Total.....	100%	100%	100%	100%	100%

HOME-FURNISHING BUDGETS

	Budget of \$450	Budget of \$1,000	Budget of \$1,800	Budget of \$3,000
Living room.....	\$180	\$400	\$720	\$1,200
Master bedroom.....	90	200	360	600
Dining room.....	90	200	360	600
Child's or guest room.....	63	140	252	420
Hall or sun porch.....	27	60	108	180

LIVING-ROOM BUDGETS

	Budget of \$180	Budget of \$400	Budget of \$720	Budget of \$1,200
Furniture (65 to 70%)				
Sofa, davenport, or settee.....	\$ 55.00	\$110.00	\$125.00	\$220.00
Easy chair.....	20.00	40.00	60.00	80.00
Table.....	10.00	20.00	30.00	60.00
End table.....	5.00	7.50	18.00	30.00
Small easy chair.....	15.00	25.00	50.00	65.00
Occasional chair.....	4.50	7.50	32.00	35.00
Mirror.....			20.00	37.50
Floor lamp and shade.....	7.50	15.00	25.00	40.00
Table lamp and shade.....		10.00	20.00	37.50
Desk or secretary.....		27.50	50.00	115.00
Desk chair.....		7.50	10.00	30.00
Additional chair.....				20.00
Hanging bookshelf.....			17.00	
Magazine rack.....			5.00	
Bookcase.....				25.00
Total for furniture.....	\$117.00	\$270.00	\$462.00	\$795.00
Floor covering.....	36.00	75.00	150.00	225.00
Curtains.....	14.40	32.00	57.60	96.00
Accessories (pictures, flower bowls, ashtrays, etc.).....	12.60	23.00	50.40	84.00
Total.....	\$180.00	\$400.00	\$720.00	\$1,200.00

Additional pieces might include love seat or settee, additional chairs, ottoman, console table, occasional tables, mirror, additional lamps, fernery, aquarium, screen, flower stand.

DINING-ROOM BUDGETS

	Budget of \$90	Budget of \$200	Budget of \$360	Budget of \$600
Furniture (65 to 70%)				
Table.....	\$18.50	\$ 35.00	\$ 65.00	\$100.00
Chairs.....	20.00	40.00	80.00	150.00
Side board or equivalent.....	20.00	40.00	65.00	100.00
Serving table or tea wagon.....		15.00	24.00	40.00
Floor covering.....	18.00	40.00	72.00	120.00
Curtains.....	7.20	16.00	28.80	48.00
Accessories (pictures, etc.).....	6.30	14.00	25.20	42.00
Total.....	\$90.00	\$200.00	\$360.00	\$600.00

In addition to the pieces named above, a fernery, plant stand, aquarium, screen, and torcheres, or an indirect lamp would be appropriate in some dining rooms.

BEDROOM BUDGETS

	Budget of \$90	Budget of \$200	Budget of \$360	Budget of \$600
Furniture (65 to 70%)				
Bed.....	\$10.00	\$ 22.50	\$ 40.00	\$ 70.00
Bed spring.....	8.50	10.00	17.50	40.00
Mattress.....	12.50	20.00	25.00	40.00
Chest or dresser.....	15.00	35.00	55.00	90.00
Dressing table.....	12.50	30.00	55.00	90.00
Chair.....	5.00	12.50	17.50	27.50
Additional chair or desk.....		5.00	10.00	12.50
Bedside table.....			8.00	15.00
Lamp.....			6.00	10.00
Total.....	\$63.50	\$135.00	\$234.00	\$395.00
Floor covering.....	15.20	35.00	72.00	115.00
Curtains.....	6.00	16.00	28.80	48.00
Accessories.....	5.30	14.00	25.20	42.00
Total.....	\$90.00	\$200.00	\$360.00	\$600.00
Total with twin beds.....	\$116.00	\$245.00	\$435.00	\$725.00

In addition to those named above, the following pieces would add to the usefulness, beauty, and comfort of some bedrooms: cedar chest, mirrors, sewing table, chaise longue, and extra tables, lamps, and chairs.

These budgets are copied, with slight changes, from the United States Department of Commerce pamphlet "Furniture."

CHAPTER 16

THE ROOMS OF A HOME

This chapter deals only with the problems of each separate room in a house or apartment. The unity of the entire home is considered elsewhere.

ENTRANCE HALL

The entrance hall is important because it gives the first and the last impression of the home to the person who is arriving or leaving. The hall should indicate fairly clearly the character of the furnishings in the rest of the home, and not be slighted, as it so often is. It should be treated in a somewhat impersonal way, even to the extent of formality, if that is consistent with the entire home. As it should not invite one to linger, books, pictures, and very comfortable chairs are usually out of place in it. In a small house or apartment very little space is given to the hall; often there is room only for a chair or some other kind of seat, a mirror, and possibly a table. Needless to say, the hat rack is out of date, as visitors' wraps are for short periods placed on a seat, or for longer ones left in the hall closet.

Among furniture pieces suitable for larger halls are chests of drawers, commodes, lowboys, chests, secretaries, long tables, benches, or sofas with end tables. In larger homes pairs of things are often used because of their formal appearance. Since it is important to have plenty of empty space in a hall, the furniture should be scarce rather than profuse.

Rugs should not be used on tile or composition hall floors that are patterned. Plain wood or composition floors in the hall require a rug or carpet, however, and so do wooden stairs. It is well to use the same color for both hall and stairs. A hall that has a large doorway into the living room often has the same kind of floor covering as the living room, particularly in a small house.

In small houses, it is not absolutely necessary to have an entrance hall, as it saves valuable space to have the front door open into the living room. The stairway may ascend from the living room near the entrance door, which may be partly concealed by a screen.

In a two-story house the hall is the transition point between the first and second floors and so might well contain color ideas of both floors. The hall, however, often has much the same type of coloring as the living room, although in larger houses it is often more impersonal and dignified in color than the living room. In an apartment where one merely passes through the hall, it might be decidedly decorative and colorful, if that suits the feeling of the entire home.

LIVING ROOM

The living room should be the largest and the most attractive room in the house. In addition, it should be the kind of room that its name indicates, for every member of the family should live in it. It should express the spirit of home to the family, and of welcome to the friends of the family. The ideal living room should have gay curtains and flowers, a comfortable sofa, a radio, a table to work on, a desk, a rug that can be rolled back for dancing, and a hearth with a fire on it whenever it is cold, comfortable chairs drawn up near it, and plenty of lamps, books, and magazines close by. There should be nothing too good for use, and nothing saved for company. There should be a place for each member of the family to follow his or her occupation, and a well-lighted, comfortable chair for each. A small chair should be provided for each small child.

Furniture should be placed so that it does not interfere with easy passage about and out of the room. The lady of the house ought to have enough room to walk across her own floors without having to dodge this and that. In a living room of average size usually the only thing that should be allowed to stand out in the room is a low table in front of one end of the sofa. The center of the room should be free, and so, too, should spaces around doors.

In arranging the furniture in a room it is well to locate the largest articles first, and place them parallel to the walls for the

sake of structural unity. Then positions are chosen for the other articles of furniture so that they balance one another and the openings of the room. Windows and doors may be balanced by high pieces of furniture or by textiles, mirrors, or pictures over tables or sofas. In order to make each wall look well, it is best to place the largest piece of furniture near the center of it. Then something smaller should be placed on each side and usually something lower towards the corners. It is sometimes well to use, in corners, articles that are specially built for them, such as kidney-shaped sofas, kidney-shaped desks, corner cupboards, and cabinets. It is also possible to use screens, rather round chairs, or tables in corners. Sometimes the wall furniture comes so close to the corner that it may remain empty, but no corner should be allowed to appear weak and neglected.

It is important to arrange furniture in groups according to its use. A small living room often has space for only one conversational group, but where there is sufficient room there might be places for two or three people to sit together aside from the central group. The things needed for serving tea or for the half hour of mending should be together. A small table and chair for a child, or a desk, waste basket, and lamp for writing, might form separate groups. These little centers are focal points that make arrangements useful and logical. Music and writing groups should be apart from groups for conversation. The chairs in a group should be turned toward each other with a table and lamp usually between them. A window or a row of windows forms a good background for a group of furniture. The different articles combined in a group should be in scale.

If objects are to be seen as a group the spaces between them must be smaller than the objects. If one group is to be considered with another group near it, the space between the two groups should be smaller than either group.

Furniture arranged for comfort is quite likely to look well also. Chairs should be placed for reading both by daylight and by artificial light. Usually each chair should have an end table and a lamp. Bookshelves should be convenient and low if possible. A flat-top desk or a large table near the windows adds to the comfort of the room in daytime. Convenience is more important than appearance, for the first necessity of a home is that it func-

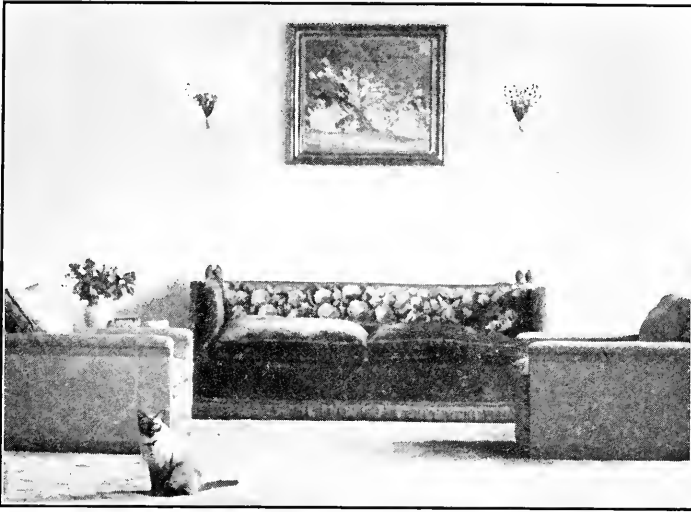
tions. If the living-room chairs are "all out of place" after guests have departed, it might be well to let them remain that way. Perhaps the former arrangement was less interesting as well as less convenient.

Among the living-room furnishings, the seating furniture is the most important. Some chairs that are light enough to move around are necessary. Upholstered backless stools should be used much more than they are, as they are excellent to draw up for short conversations. Rocking chairs should not be used in living rooms, or anywhere else, except as a concession to a very elderly person.

The piano is a difficult article to balance properly, as it is large enough to upset even a fair-sized room. A group of windows with interesting curtains and a sofa balances a grand piano across the room. A wall hanging over a large table, high bookshelves, a secretary, or a fireplace might balance a baby grand or an upright piano. A grand piano might well be placed with its right angle in a corner and its long straight sides parallel to the walls. It is desirable to place a chair or table in the curve of the piano. An upright piano is usually backed up against a wall, but when there is space enough it might be placed with its end to the wall and possibly its back to the room with a textile and table back of it to make interesting divisions in the room. It might thus be used to give privacy where the entrance door opens directly into the living room. The sofa and the piano should not be at the same end of the room.

A woman should rearrange her furniture occasionally in spite of the objections of the men of the family. A reasonable amount of change keeps the atmosphere of the home interesting and living. Audacity is an excellent human quality to exercise while arranging furniture.

The Center of Interest. The center of interest in a living room is usually the fireplace in winter and a window group in summer. Seats should be placed accordingly. Needless to say there is no point in gathering around a gas log or a bed of artificial coals. If one is so unfortunate as to have an imitation fireplace it might be ignored or covered but certainly never treated as a center of interest. It is not hospitable to conceal a real fireplace from the person who is entering the living room. Even large establishments



Courtesy of Dr. Gertrude Van Wegener Failey

A painting by Fred Gray makes this group the center of interest in an apartment living room. The Siamese cat is more decorative than any sculpture could be.

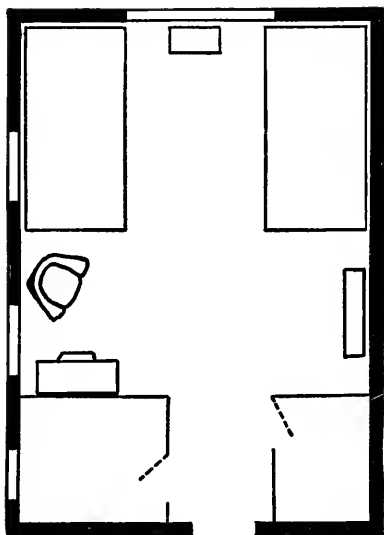


Courtesy of Miss Isabelle Snowhook

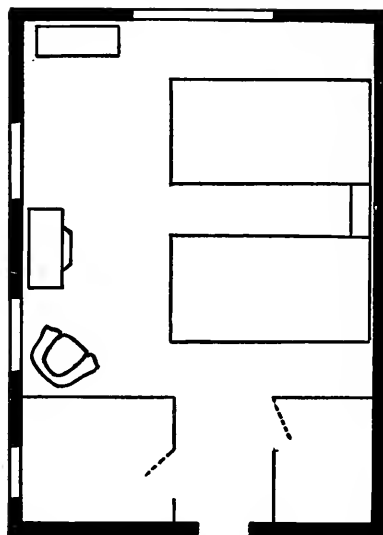
The interior architecture and the view give distinction to the hall at the left. The Heppelwhite chair gives a clue to the type of furnishing used throughout the house.

Baroque curves in the table and picture unify the hall group at the right.



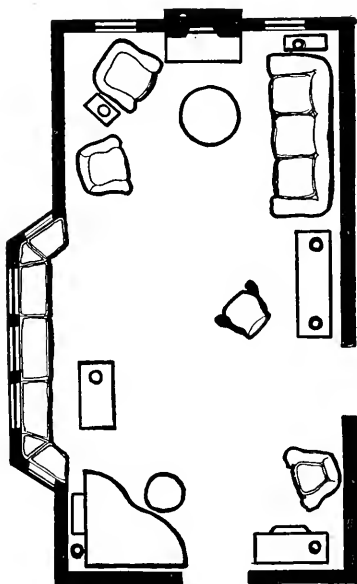


A

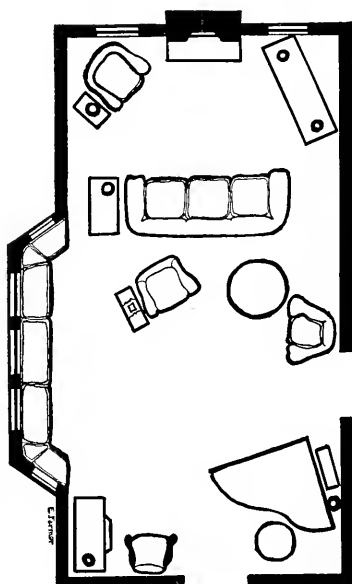


B

- A. A bedroom arrangement that leaves the center of the room free.
 B. A less desirable arrangement in which the twin beds occupy the center of the room.



A



B

- A. A pleasing arrangement of living room furniture.
 B. An inhospitable arrangement that hides the fireplace. The long lines of the piano and table should be parallel to the wall.

can not afford to reserve the hearth for just a few people. Therefore it is not well to place a sofa squarely in front of the fireplace. In a small room, the sofa might be placed along the side wall near the fireplace with several movable chairs near by that can be pulled up to form a group. In a larger room the sofa might be at right angles to the hearth with two chairs and an end table opposite it. In such an arrangement the space behind the sofa is a good place for a small desk. A low coffee table or a seating stool is not objectionable before the fireplace because it is so easy to see over it. A backless bench has the same desirable feature.

If there is no real fireplace, the center of interest may be a good sofa with a picture or textile above it. It may be a very interesting cabinet, a chest, highboy, piano, a window full of plants, a window seat with books underneath, or a window with a view. It may be a display from the collection of some member of the family who has an interesting hobby. The center of interest should be featured so that one looks there, upon entering the room. It is often desirable to make a secondary center of interest also, particularly in a large room.

In general the color used in the living room should be somewhat impersonal, but cheerful and welcoming. It is safe to state that the living room should be largely warm in color, except in the tropics or in a summer home. In the winter, people are in the house much more than in summer, so the color should be the kind that is most pleasant for winter. It is almost a law that walls of living rooms should be warm and light in color. It is important to have one definite color dominate in the living room. There should also be a color that is secondary in area, and lesser amounts of several others. It takes at least five colors to make a satisfactory living room. Accents of the color complementary to the dominating color are needed, also.

The rules that apply to all color schemes of course apply to those in living rooms. The larger areas should be subdued; smaller areas may be brighter. Colors should vary in hue, value, and intensity, but if there is great difference in any one of these three then there should be little difference in the other two. Triads and complementary schemes seem to work out best for the usual type of living rooms, as they can provide a nice balance of colors. Adjacent color schemes are excellent in modern living rooms.

DINING ROOM

The dining room is not taken so seriously as it used to be; in fact, it is often omitted. In a small house or apartment it is not sensible to reserve one fourth, one fifth, or one sixth of the home for dining, if the family uses it no more than seven times a week. There are even some apartment dining rooms that are used only during Sunday dinner. If the housewife does her own work, naturally she conserves her energy by serving meals as often as possible in a dining nook in the kitchen, if there is an attractive one. For a large family, it is probably necessary to have a dining room for dining only, but a small family can eat before the fireplace, beside a sunny window, or wherever it is most interesting or convenient at the time.

The conventional dining room is formal, as is also the very act of gathering for meals. Dining rooms often have a very monotonous appearance because unfortunately they are furnished with sets of furniture. This is entirely unnecessary as every piece may be different if it harmonizes with the group. In an unconventional type of room even the chairs may each be different, but pairs alike are often preferred. A varied collection of furniture cannot usually be purchased at one time but must be acquired gradually.

Although plenty of wall space is more important than wall furniture in a small dining room, it is usually necessary to have at least one wall piece. The person who wants a distinctive room does not now buy a sideboard. The china cabinet, too, is a thing of the past, fortunately, and is replaced by more interesting pieces, such as corner cupboards or tall cupboards, hutches, dressers, cabinets, or hanging shelves. A serving table near the door into the kitchen is a convenience, but if drawer space is needed, a chest of drawers should be used instead. It is sometimes well to use one tall piece of furniture across the room from the windows of the dining room. There are available now some very nice two pedestal dining tables that can be collapsed, so as to become suitable living-room tables. These are especially desirable for apartment dwellers who might have a dining room in one apartment, but not in the next one to which they move.

If the dining-room furniture is dull in appearance it should be



This study alcove in an apartment is also used for dining.



The center of interest in this modern room is the mirror-fronted fireplace with a mirror above it. The chairs illustrate the new interest in frankness of construction in their exposed framework.



A well-lighted dressing table for daytime use.



Courtesy of the Good Housekeeping Studios

This is the pleasant dining alcove off the living room in a modern house which has been furnished in a transition style combining the qualities of both period and modern. The circles of inset linoleum help to relate the table to the room. Lights are concealed in the two urns which appear, however, unnecessarily large.

painted. In a conservative type of home, for example, the chairs might be painted blue-green and the table black. In an informal home, each chair, or each pair of chairs, might well be a different, bright color, chosen from those that are adjacent on the color wheel. An even more jolly effect is obtained by painting the seat and perhaps the horizontal bars one color, and the rest of the chair another. The remainder of the furniture should also be painted in these colors, with one color dominating, and all within a definite limited range on the color wheel.

The Combination Dining Room. In a small family the dining room may be treated as an extension of the living room, being used also as a sitting room, study, or music room. In such a combination room, between meals it is well to have no evidence of the fact that the room is also used for dining. The reason for this is that most of us do not enjoy sitting around in a dining room, but we do enjoy eating in a sitting room. The sitting-room effect is not possible, however, if one has regulation dining-room furniture. A dining-room table of the usual type, a side-board, and six chairs alike say dining room in an unmistakable fashion. The furnishing in a combination room might well consist of a table of the gate-leg type or a long table, two open arm-chairs, a pair of side chairs, a screen, a small cabinet, a tall secretary with drawers below and possibly wooden doors above, or a tall cabinet to hold linen and silver. It is well to have a long, rather narrow table identical with one's living-room table, so they can be placed end to end for a "smörgasbörd" or buffet table. Two or three side chairs should be available from other rooms. There should be growing plants in such a room.

The Dining Alcove. It is also preferable not to place regulation dining table and chairs in a dining alcove that is off the living room, but to furnish it like the living room, with a table against the wall, that can be pulled out into the center of the alcove for meals. It is very convenient to have curtains or screens to conceal the dining alcove while the table is being prepared for a meal.

Because of the likelihood of spots on the floor, a plain carpet is usually avoided for the dining room. If the dining room and living room adjoin, with a large door between them, however,

it is often well to have the same carpet in both rooms. An Oriental rug is usually the best floor covering to use in the dining room of a house with traditional furniture of mahogany or other fine wood. Cut linoleum specially designed for the rooms can be used in many types of dining rooms.

In color the dining room may be intimate or formal depending upon the type of home of which it is a part; however, it is usually desirable to have it bright. Since it is a room that is not occupied for any length of time, it need not be particularly restful. Cool, refreshing colors are often desirable in dining rooms, but any dark north room should be decorated with yellow. Colorful woodwork, patterned wall paper, and painted furniture are often used to make dining rooms cheerful. The woman who wants to use white linen should use white elsewhere in the room. Between meals it is not usually desirable to have white textiles on the table or sideboard, unless the room is largely white.

BEDROOMS

Bedrooms may be more personal than any other rooms as to type of furnishing and as to color. The furniture in many bedrooms consists of sets with several pieces alike. A set makes an individual effect impossible, regardless of the beauty of the furniture; variety in line and color and even in the kinds of wood used is desirable. Painted furniture is more interesting if the different pieces are painted in colors that are adjacent. Some might be plain and some decorated, but the decorative design of one article should not be repeated on another.

The beds are the most important pieces of furniture in bedrooms. Needless to say, for real comfort every person should have his or her own bed. Twin beds are highly desirable even in guest rooms. The highest degree of comfort in beds that one can afford is advisable. Four-poster beds are often used with other traditional furniture, but it must be admitted that eight posts on a pair of twin beds look like a grove in a small room. The tall posts can of course be sawed off, if they are disturbing in a room.

The arrangement of furniture in a bedroom is often limited by the builder's provision for the placing of the bed. It is unfortunate to have a bed, or a pair of beds, extend into a small room from the middle of one wall; they can usually be placed in corners.



Courtesy of the Woodard Furniture Company and Homefurnishing Arts

The crisp, refreshing color scheme shown here is suitable for a dining room. The metal furniture was especially designed for use in small rooms. This picture shows a satisfactory manner of treating French windows or doors in the winter time or any windows that reveal unpleasant views.

In a small studio type of home, comfortable couches are preferable to beds because they can stand by almost any wall, even in front of windows. Beds should be placed so that occupants do not face the glare of light from the windows.

A chaise longue is a difficult piece of furniture to place. When it extends diagonally from a corner it spoils the design of a room. It is most useful near a window. A chaise longue is not necessary in a small home if the bedspreads are of such coloring and materials that the beds may be used for resting in daytime.

A small comfortable chair, a chiffonier, and a dresser or dressing table are the usual pieces in a bedroom. Instead of these articles, it is often better to use sitting-room furniture, including a writing table, bookshelves, a chest of drawers, and some comfortable chairs. The choice of floor covering depends upon the way the room is used.

The bedroom is the place in which to have one's favorite color, for personal expression belongs here; but in using it, the exposure and the amount of light in the room are important considerations. In addition, one's own coloring ought to be an important factor in the choice. Bedroom colors are usually lighter than living-room colors. Since clear colors are usable in bedrooms it is best to employ adjacent schemes. Generally not so much variety of color is needed in a bedroom as in a living room, but two colors are not enough. When bedrooms are treated as sitting rooms the colors should be less personal and darker than is customary for bedrooms in general. There should be a most definite distinction between the colors of bedrooms for men and those for women. A master bedroom used by both husband and wife should contain colors expressive of both. A child's bedroom might be playful in color.

Guest Rooms. Guest rooms are usually treated in an impersonal way, with colors and a style of furnishing that would be acceptable to either a man or a woman. The guest room may be furnished like a sitting room, so that it can be used as a study, sewing room, or sitting room when there are no guests. No bedroom furniture need be used in it. Instead of a bed there can be one or two couches made up of mattresses and box springs on short legs. When two of these couches are used, they are generally placed so that they meet in a corner. The couches can be

made comfortable to sit on, too, by means of large box cushions, standing on them, against the wall. A desk with a mirror hanging above it takes the place of a dressing table—certain kinds of desks providing drawer space. A strong low table to hold a suitcase is a convenience, and a good reading lamp for the bed, books, periodicals, and plenty of writing materials are important items.

A Man's Room. A man's bedroom, or in fact his apartment or his house, should be definitely masculine in character. Large and heavy upholstered furniture with wood framing exposed, dark colors, heavy, rough textiles with large simple patterns, and absolute functionalism are expressive of masculine taste. A man who wants to exhibit hunting or fishing trophies should confine them to his own room, except in a cabin. If a man likes books, they are the most appropriate decoration for his room, along with his hobby, and a map perhaps, and a picture or two in substantial frames.

A Boy's Room. Instead of a regular bed, a boy might prefer having a built-in bed with another bunk above it for a guest. If he has to use cast-off furniture it should be simplified and painted or stained to suit. Many so-called ornaments can be scraped or sawed off the old furniture and it can be cut down if it is too large. Articles made by the boy himself should be given places of honor. If there is no other place where he can saw and nail things, he should have a table in his room for such purposes. A large textile can be placed over the table when it is not being used for rough work, such as carpentry.

A Woman's Room. A woman may have her own bedroom as frilly as she pleases, but it is noticeable that women are now less interested in fluffy furnishings than formerly. Small furniture, curved lines, light colors, and fine patterns in fabrics express femininity. A woman wants both perfect artificial light and daylight for her dressing table. A comfortable chair, several lamps, and a bookshelf are necessities in a woman's room.

A Girl's Room. A girl should have her own room if possible. It should be as attractive and personal as the occupant wishes. A lovely room may help to develop personality whereas an ugly one may have a repressing influence. A girl's room should usually be furnished more as a sitting room than a bedroom. It should have cotton fabrics, washable rugs, and light natural wood or

brightly painted wood furniture. Her own work and her hobbies should decorate a girl's room.

CHILDREN'S ROOMS

Rooms for small children should be planned to please them. The furniture should be on a scale that is comfortable for them. Furniture is now being made with collapsible legs that can easily be lengthened as the child grows. Articles of furniture should be of various colors; in fact, the beauty of children's rooms should be largely the result of color. Low shelves should be provided for good-looking toys and books, and low chests with lids to conceal the most unsightly playthings. Breakable or elegant things have no place in a child's room. There should be nothing that children can not play with as they like, without adult supervision. It is desirable, however, to have plants around, and also a bird, so that children become interested in them and develop a protective attitude towards them.

The floor might well be covered with some washable composition material such as linoleum. The wall covering should probably consist of washable paper, oilcloth, or washable paint.

Any decoration in children's rooms should be on their eye level or close to it so they can see it in comfort. Wall paper or oilcloth borders to paste on the walls just above the baseboard can be purchased. They are designed with animal motifs or others interesting to children. Ordinary wall paper can be varnished to make it washable. Sometimes an art student is commissioned to decorate the walls. Children might help to decorate their own rooms with cut-out paper figures pasted along a border around the room.

Curtains should be of simple cotton material, but should be pushed back so as to admit all the light and air possible. Overcurtains or curtains to the floor are absurd in children's rooms. A platform built about six inches high over a third of the floor lifts the children out of the draft and is a source of pleasure to them, if they can damage it without rebuke.

CLOSETS

Closets must be numerous if a house is to be kept in good order. Generally speaking, there are two types of closets: room closets, and built-in wardrobe or cupboard closets. The room

closet into which one can step is most generally used, and is preferable, particularly if it has a window and a light of its own. The cupboard closet is necessary where there is little space, as it is only the depth of a coat hanger. Its chief drawback is that its double doors take up considerable wall space. Drawers, shelves, shoe racks, sliding trays, and a clothes pole and hangers can all be installed in closets. A coat closet near the front door is a necessity. It should have a pole for coat hangers, with hat shelves above it, and other shelves at one end for gloves and rubbers. Umbrellas can be kept in a rack fastened to the inside of the door. Sometimes closets are planned with several drawers next to the floor and the clothes pole up very high, to be reached by long-handled hangers. A man's closet sometimes has one rod halfway up and another one at the very top of the closet; his tie racks are often flat rods inside the closet door.

Closets should be dust-proof if possible. Sometimes closet shelves are covered with figured roller window shades to protect their contents. Sliding glass doors are also used to protect dresses. Nothing should be allowed on the floor of the closet. Several kinds of shoe racks are on the market, but if they cannot be used, an old-fashioned shoe bag might be fastened inside the closet door.

A linen closet should be protected from dust. Variety in the height of the shelves is sensible, as there are more of some articles than others. Chintz pads with scalloped edges make very attractive shelf covering.

Clear, daring color may be used in closets as they are seen for only a short time. Sometimes a bedroom ceiling and a closet are painted the same bright color.

BATHROOM

In planning a bathroom it is usually best to place the tub at the end of the room. The room itself may be small, but it is well to have a full-sized window, a large medicine cabinet, and a large rim on the wash basin. The space above the tub near the ceiling can be made into a storage place.

Walls and floors of composition material are possibilities to be considered for new bathrooms and for remodeling old ones. For redecorating old bathrooms, enamel paint is the easiest medium of transformation. There are marvelous new waterproof materials

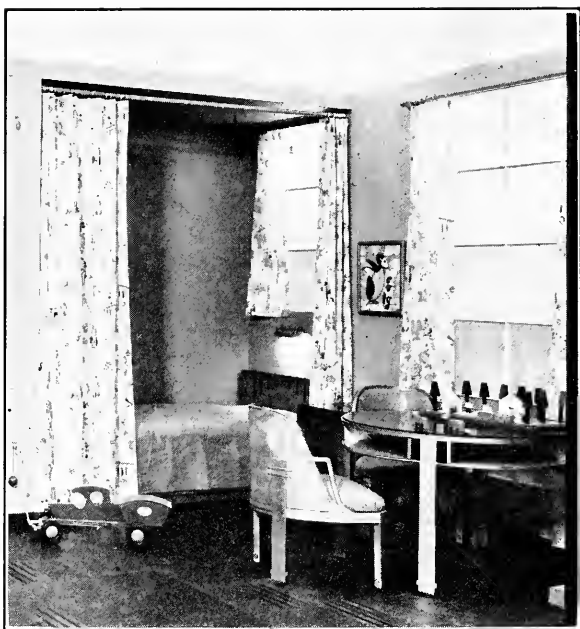


In a bedroom that is used also as a study, two couches may be placed in a corner; box cushions make it comfortable to sit upon.



Courtesy of the Ladies Home Journal

A boy's bedroom containing an extra bed is shown here. The textiles and the oak furniture are suitable for a boy.



The legs of this furniture have a device for lengthening.



Walls of colored glass were used in this bathroom. The Venetian blind and the ceiling lights are desirable features.

for curtains and for rugs also. If the floor is patterned the rugs should be plain. One distinguished decorator uses plain dark-colored carpet to cover ugly bathroom floors.

Bathrooms look well decorated in wet colors, that is those which suggest water, such as green, blue, violet, gray, and white. Lighter colors suggest cleanliness, but it is well to have the floor, at least, of medium value. Now that the tub, bowl, and stool are obtainable in attractive colors, a new bathroom can be really beautiful in color. There ought, of course, to be enough variety in its color to make it interesting, at least three colors being desirable. A successful adjacent color combination consists of a medium blue floor, pale violet walls and ceiling, darker violet porcelain fixtures, with pale blue-green notes in the linen, glass, interior of cabinet, and shower curtains. The dominating color is violet, next is blue, and third is pale blue-green. Black produces a rich, sophisticated, masculine effect if used in large masses, but narrow lines of black or a sprinkling of black merely makes light colors look faded. Beautiful walls of opaque glass are now obtainable in almost any color.

KITCHEN

For the average-sized city family that does little entertaining a small kitchen is desirable. If one person does the work compactness is a requirement. The placing of kitchen equipment and the breakfast nook should be planned with care.

The sink must be made the right height for the user, as having it too low may be a cause of physical injury. It should be large enough to hold a dishpan. Some housewives prefer to have the sink in two sections, half being used for washing and half for rinsing dishes. A double drainboard is a convenience.

A table on rubber-tired wheels is valuable for serving in the dining room. In the kitchen everything is placed on the table, which is wheeled in beside the dining-room table, where it is emptied. After the meal, soiled dishes are placed upon it and it is pushed into the kitchen. Such a table usually has a rim around the edge and a shelf or two below, sometimes with rims also. A small kitchen may not have space for such a table. In a larger kitchen the work table is often placed in the middle of the room.

Most kitchens are not well enough supplied with cupboard space. In cupboards narrow shelves are preferable to deep ones that hide things. There should be a convenient stool or two to invite the housewife to sit as she performs her tasks. Everything possible should be done by machine, in order to prevent weariness.

The appearance of the kitchen is also very important. It should be workmanlike, but may have individuality and even beauty. Kitchen furnishings, such as sinks, stoves, refrigerators, and cabinets, are now designed as one unit, so that there is perfect harmony of line among them. Norman Bel Geddes is designing such units; it would be well for the prospective buyer to look for his products.

A kitchen is sufficiently decorated if the dishes that are used daily are placed on open shelves, and if the bright-colored utensils and kettles that are used constantly are hung in neat rows on the wall. Chefs hang their utensils within reach, so why shouldn't the housewife?

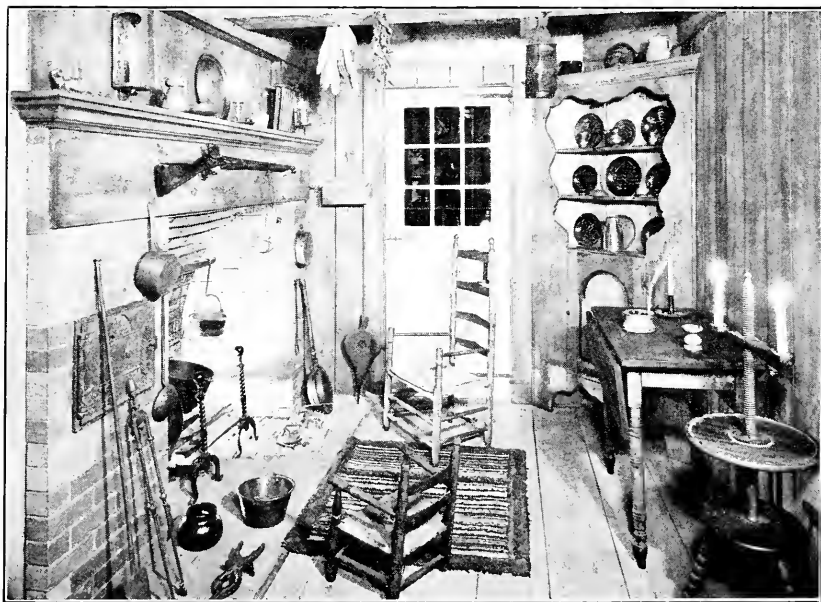
One of the most important parts of the kitchen is a dining nook, sometimes consisting of two fixed benches with a table between them. A window in the nook, with flower pots and bright curtains, is highly desirable. Naturally the curtains must be simple and washable like everything else in the kitchen.

The kitchen should be a cool color to discount the heat of the cooking, unless the room is on the north and needs light. There has been such an epidemic of green kitchens in apartment houses that they look very ordinary unless they are carefully planned with variety in the greens and with other related colors to add interest. One successful kitchen has a blue-green linoleum floor; soft green dado, wood trim, and cabinet work; and pale yellow-green walls and ceiling. The cupboards are yellow inside, and the window curtains are yellow and green. If one is so unfortunate as to have a black stove, black should be used elsewhere in the room. If the sink is white, then white should be used elsewhere. In planning a new kitchen it is well to remember that the stove, sink, and refrigerator are procurable in almost any color. Stoves painted to imitate marble do not look well. Everything in the kitchen, except the stove, can be painted, so there is no excuse for an ugly kitchen, except lack of money to buy a brush and paint.



Courtesy of the International Nickel Co., Inc.

Compactness and efficiency go hand in hand with beauty in the modern kitchen.



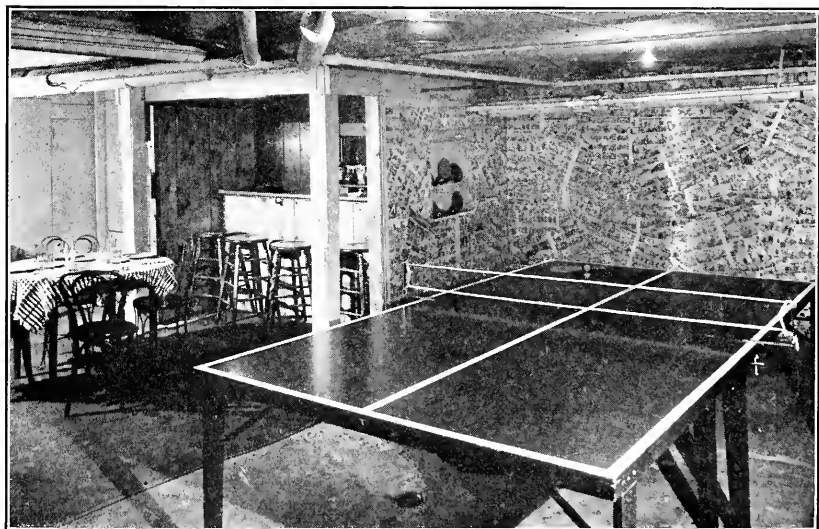
Courtesy of H. J. Heinz Company

A reproduction of an early Colonial kitchen shows its picturesque style.



Courtesy of Mr. Ned Fowler, designer, San Clemente, California

In this outdoor living room privacy and protection from the wind are provided by the patio walls. Simple natural construction materials such as the poles, hand-made tiles and adobe bricks add charm to this house.



Courtesy of R. J. Pershall

Here is a basement which has been made a useful part of the house without losing its basement character. The funny papers make an amusing wall covering.

Women who are furnishing their homes in a cottage style want simplicity or quaintness in their kitchen furnishings. Old-fashioned houses, too, require the same atmosphere in the kitchen. The owners of such kitchens would probably benefit by study of pictures of farm kitchens in foreign lands, for they are still furnished about as they were a hundred years ago. The appearance of a kitchen, however, should not be permitted to interfere with its efficiency.

SUNROOMS, PORCHES, AND TERRACES

A sunroom is less desirable for a small house than a screened porch. Either one must be carefully placed so that it does not shut out light from the living room. The south exposure of a living room should not be darkened by a porch or a sunroom. A screened porch should be considered a necessity for use as an outdoor living and dining room in the summer time; a terrace in addition is desirable. In a windy locality the terrace and porch should be placed on the sheltered side of the house, otherwise outside the dining room or kitchen, so that meals could be conveniently served in the open. Sometimes an L-shaped house has a terrace in the corner. Awnings over certain parts of the terrace and a large parasol on it provide shade when it is wanted.

The furniture used on a porch or terrace depends much upon the type of furnishing in the rest of the house. A house with traditional furniture requires porch furniture in harmony with that style. A modern house may, of course, have extremely modern porch furniture made of metal tubing, which would be quite out of character with an English cottage in which simple old-fashioned furniture was used. It seems necessary to comment on a peculiar combination frequently used for porches, namely a mixture of early Colonial maple living-room furniture and wicker. Needless to say, this is inconsistent and disturbing.

Although porch furniture may be modern or traditional in line, the same materials—willow, reed, rattan, fiber, metal, or painted wood—are procurable in either type. It is best to combine porch furniture of various harmonious materials; a set of furniture of the same color, design, and upholstery pattern is distressingly monotonous. It may be well to point out that stripes, checks, plaids, or plain materials are much more desirable for covering

on wicker furniture than flowery motifs. Curtains in a sun-porch should be simple but may be colorful, and they should in no way interfere with the light. Floor coverings should be of fiber, linen, grass, or similar material. It is more pleasant to walk on rubber linoleum tiles than on the hard pottery tiles, but the pottery tiles are more beautiful. The color of outdoor furniture should harmonize with the color of the house and with natural greens. Plants in pots and window boxes are the most important decoration of the porch and terrace.

HOBBY ROOM

The hobby room or the workshop in many houses must be in the basement or attic. Since it is highly important to have some place where members of the family can use the saw, hammer, paintbrush, loom, photographic apparatus, or whatever interests them, it is much to be regretted that so significant a room must occupy some odd corner. As leisure time increases, it will be necessary to develop in children interests that will be avocations later. A room assigned and arranged for handwork encourages members of a family to create things with individuality for their own homes. Such a room might prevent the boredom that at present seeks relief in moving-picture theaters or on automobile highways.

GAME ROOM

There should be play space somewhere indoors. In some houses the living room and adjoining rooms become game rooms when occasion requires. The basement often provides space that can be made into a game room, particularly if there is no dust from the fuel. Large screens can be built to hide the unsightly parts of a basement. If the furnace is interesting in appearance it might be featured; at least other things placed in the basement should be consistent with the furnace and pipes in scale and texture. Colors, too, must be vigorous, for the basement is no place for daintiness.

CHAPTER 17

BACKGROUNDS

The backgrounds of a room are the floor, walls, woodwork, doors, and ceiling. These are all so closely related to one another that none of them can be planned without the others. All should harmonize both in color and in texture.

The colors of all the backgrounds, including the carpet, should be in key. Generally all should be warm or all cool in order to produce unity. In the distribution of the color values of backgrounds of rooms, the out-of-doors is a good model. Just as the earth is darkest, trees are medium, and the sky is light, so the floors should be darkest, walls medium, and ceilings light.

The textural quality of the backgrounds is to a large extent determined by the type of furnishing to be used. By this time it ought to have become clear that very different kinds of backgrounds are required for contemporary furnishings, for elaborate traditional furnishings, or for homemade furnishings.

Walls, ceilings, and floors may be treated as background or as decoration depending upon the type of house and the room to be decorated. In nearly all small homes, walls, ceilings, and floors should be considered as backgrounds for the furnishings and people. Ordinarily they should be unobtrusive in color and in texture, so that they will not be noticed at all. Decorative walls, ceilings, or floor coverings are permissible, however, in rooms in which the occupants do not remain long, in rooms that have very few furnishings, or in those that have such uninteresting furnishing that it is desirable to attract attention away from it. Very large rooms such as ballrooms need decorative walls, ceiling, or floor treatment, because large, empty spaces are likely to be uninteresting.

CEILINGS

The customary way to treat ceilings is to paint or calcimine them a color like the walls, but lighter. In order to be certain

that the ceiling color is harmonious, it is well to make it of the wall color itself, adding to it the amount of white desired. The color of the ceiling may be:

1. Exactly like the wall.
2. Like the background of the wall paper.
3. Like the foreground of the wall paper.
4. Contrasted with the walls.
5. Like some color in the drapery.
6. Like the rugs.
7. Like the painted woodwork.
8. Like the closets (in a bedroom).

Modern decorators like to use dark ceilings occasionally. Dark ceilings are likely to seem low, but are nevertheless interesting. The person who likes to experiment might have the ceiling and the carpet in a hall the same dark color. The cozy feeling produced by a low dark ceiling is not undesirable in a bedroom. Dark ceilings give a friendly effect, whereas light ceilings seem more formal.

In a simple cottage room it might be interesting to have a bedroom ceiling of paper resembling gingham or calico. In a book-room or some other small room, gilt or silver paper might add sparkle. Silver and gilt must be used with caution, however, as they have a tendency to produce a dramatic or an elegant feeling.

WALLS

Taste has improved greatly in the choice of colors for walls. In the last forty years there have been striking patterns, followed by strong but plain colors, later by monotonous tans and browns, and now by pale neutralized colors. Some moderns have gone on to pure colors, but the general public is not likely to follow that step for some time to come. Rather light and neutral colors such as cream, tan, beige, bisque, putty, sand, taupe, in fact all soft yellows and grays, are usually the most desirable wall colors. Warm colors on the wall tend to hold other colors together and are kind to one's homely possessions, but cool colors separate them and make them look their worst. Medium or darker colors for walls are sometimes used in modern rooms. It is best to use medium color values in rooms that are very light or that have

rather ungainly furniture. Medium values make more kindly backgrounds than very light ones for middle-aged persons. With dark wood trim it is necessary to use walls of medium or low value.

Borders of stenciled designs or of wall paper are generally poor. Recently modern paper borders have appeared in the shops, but they should be avoided by amateur decorators. Sometimes a few horizontal lines of color may be used along the picture molding if it is felt that some decoration is necessary there. A width of fabric may be used around the top of a high wall to make an unusual border; the edge should be covered with molding.

Plaster. Plaster is the commonest wall finish. It may be left in natural color, it may have color mixed throughout, or it may be painted or calcimined. Mixing the color with the plaster is desirable because then it can not accidentally be rubbed off. In the first treatment of plaster in a new house some good effects are obtained by rubbing dry color on the browning coat before it is dry. Plaster walls of soft yellow-green, yellow, orange, blue-gray, or lavender-gray are especially interesting. Whitewashed plaster is excellent for use in cottages, particularly of the Spanish Colonial type.

Unsmoothed plaster showing the natural trowel marks is desirable for some types of homes, such as primitive, Spanish, or Early English. The larger the room the rougher the plaster may be, within reason. Trowel marks should not seem deliberate or extreme, however, as they so often do. This kind of plaster was so badly overdone a few years ago that it is still somewhat in disgrace.

Smooth plaster is a necessary background for fine furniture, such as that of the eighteenth century. In fact, smooth plaster is quite generally used, because it is more pleasant to touch than rough plaster.

Oil Paint. Oil paint is a very satisfactory wall finish, as it can be made any desired color. It can be applied to plaster, wood, fabric, metal, and other surfaces that are not waxed. If the plaster is imperfect, a fine canvas covering should be put over it before it is painted. Oil paint can be put over other paint or over varnish, although it does not wear as well over varnish, which should be washed with lye or ammonia water before it is painted. A coat of sealer paint should be applied over stain before

paint is put on. Flat paint, which is either dull or satiny in finish, is most desirable for walls. Gloss and enamel paints are shiny and are used most in kitchens and bathrooms. Even if flat paint is used on the walls, it is well to apply a semi-gloss paint on the wood trim and doors because it is more resistant to soil and wear.

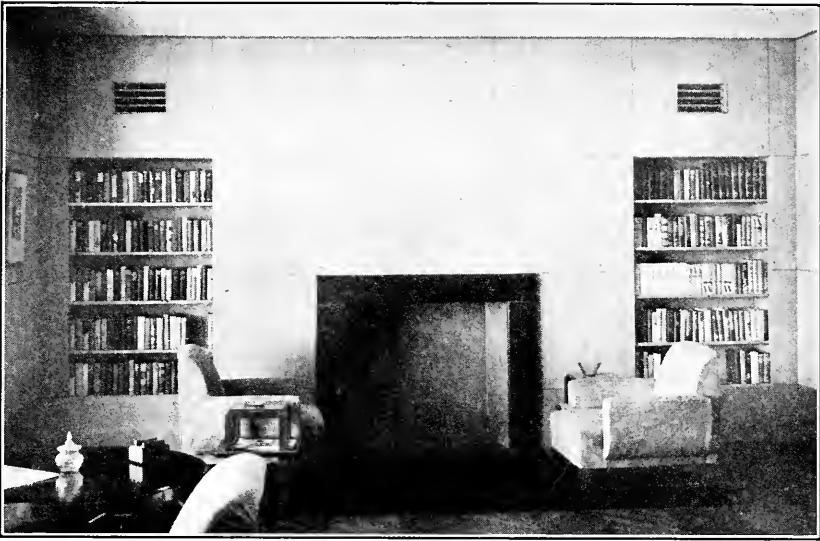
In painting interior walls the first step is to put on a coat of sealer or sizing, if it is needed, in order to prevent undue absorption of paint. The first coat can be made of white under-coater paint mixed with pure oil colors to get the hue desired. This under coat may be somewhat experimental as it need not be exactly like the final color. Next should come one or two coats of interior paint colored to suit. For a more glossy, durable finish, enamel the same color as the under coat should be used. If a wall finish is too soft or likely to rub off, a thin coat of varnish can be added for protection.

A stipple finish is an ordinary paint finish that, while still wet, is dabbed with a stiff clean brush that removes the shine and some of the paint. Spatterwork is made by spattering one or two colors upon the background coat while it is wet. Very good taste is necessary in the selection of colors for spatterwork.

Oil paint has the advantage of cleaning easily. Sometimes a thin coat of starch is put over a newly painted wall; then when the wall is soiled, the starch is washed off and clean starch applied.

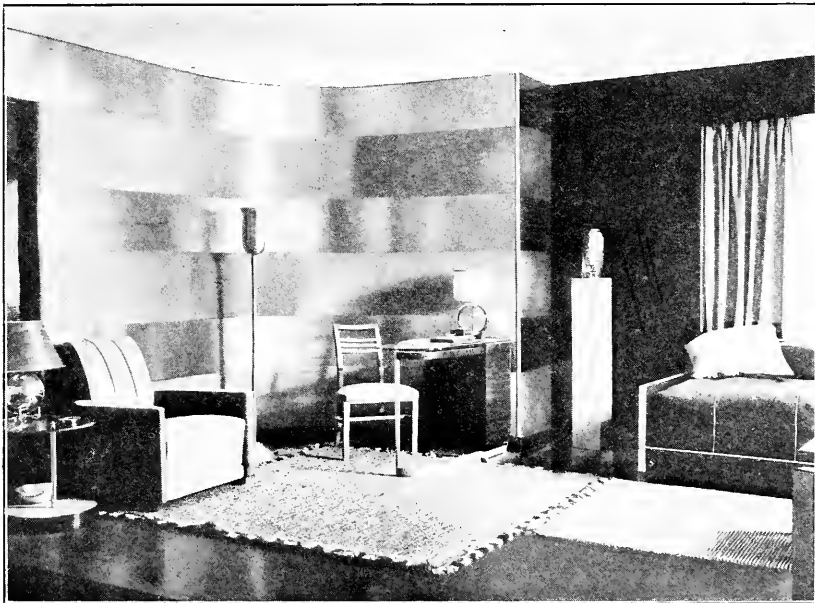
Glazes. Oil painted walls can be made quite subtle by the use of glazes. The effect of one color shining through another gives a richness obtainable in no other way. Often the glazes are just off the underneath color, for example a green base might have a blue-green glaze. The more closely the colors are related in value the more successful a glaze will be. A color that is too brilliant or one that is too light can be improved by glazing. Sometimes glazes are fashionable and sometimes not, but that should make no difference to anyone who enjoys beauty. In fact, it would be more interesting to have a glazed wall when it was not common. Paint shops sell both ready-mixed glazes and the ingredients for glazes.

Water Color (Calcimine). Water-color paint or calcimine, as it is more often called, has several advantages over other wall and ceiling coverings. It costs much less, is quickly applied, and dries at once. Calcimine can be applied over plaster or wall



Courtesy of the National Lumber Manufacturers Association

The walls of this room are covered with veneered oak panels. The placing of the bookshelves is decorative and convenient.

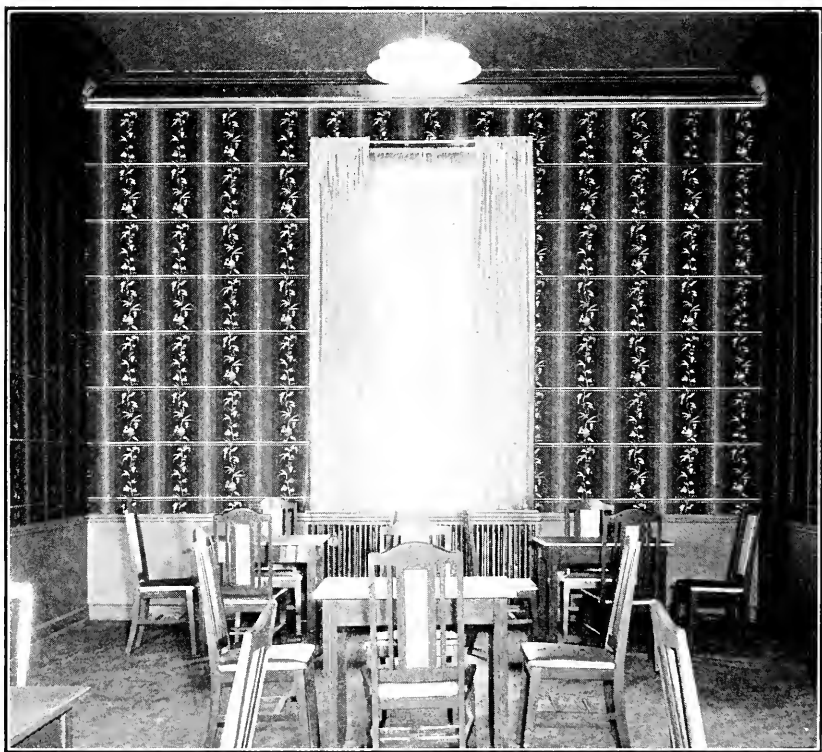


Courtesy of the Julius Forstmann Corporation

A Bachelor's Apartment by Gilbert Rohde. Note the lack of decorative pattern, which is justifiable when textural quality is being emphasized, as it is here in the contrast of shiny copper bands with rough woolens.



Children's Playroom and Theatre. The delightful wall decoration in this room is made of wood inlay; however similar effects can be procured with oil paint.



Courtesy of the Chicago Woman's Club

Card Room. Decorative wallpaper is here combined well with plain carpet and curtains.

board that is in first-class condition. Certain kinds of calcimine can be used even on painted or stained wood. Water-color paint of any kind can not be washed for it dissolves in water.

Water colors can be mixed to produce almost any color, but the warm colors look better than the cool ones, which sometimes appear chalky. Gray is an exception to this rule, however. When ready-mixed colors in calcimine are not bright enough, more intense dry colors can be added to them. The paint shops supply the dry colors and also a glue that should be used with them.

Plain colored walls of paper or calcimine, if they are perfectly clean, can be given a pleasing shimmery effect by stippling with calcimine in different colors. The colors used together must be nearly alike in value. For cool schemes pale blue and green on gray, or pale blue-green and violet on white, are good. Warm schemes might include pale henna and orange on a yellow background. Stippling has to be done by an expert workman, using a sponge roller.

Wall Paper. Wall paper was first made to take the place of high-priced tapestry and textiles. At the outset Italian book-lining papers in small sheets were used; later these were followed by the Domino papers, which are still for sale in Italy. Subsequently France produced the present type of wall paper of continuous design but printed by hand, and also picture papers and scenic wall papers. Machine-printed wall papers such as we have today were the next development.

Wall paper has some important advantages. It can supply pattern and texture, both of which are necessary at times. Wall paper is very useful in covering imperfect surfaces. Appropriately chosen wall paper has a cozy, friendly quality. Its patterns can improve poor proportions, stripes adding either height or breadth as needed. Paper of several colors in a hall can provide transition by combining the colors of the rooms around it. Paper is inexpensive also—acceptable wall paper is available at ten cents a roll. It is better to pay more, if possible, because the more costly paper not only is more easily handled and wears better than the cheaper but also includes more desirable patterns.

Wall paper may be smooth or rough in texture. Smooth paper is often less interesting than rough, but is also less expensive. The rough paper is usually pressed or embossed to give it textural

quality. Papers that do not imitate plaster or cloth but are rough just to add textural interest are preferable. Very rough paper may be used with large furniture and in large rooms. Rather smooth paper is desirable with fine furniture and in small rooms. Smooth papers, particularly those that are decorated with gilt or silver, sometimes reflect light unpleasantly.

Patterns in wall paper are of two kinds—background or decoration.

Background patterns are those in which the patterns are so inconspicuous that they are not noticeable in the room and are therefore usually good, such as:

1. Small pattern effects in two tones, using dots, stripes, diamonds, or squares—the best choice for most purposes.
2. Faint hair stripes in two colors, as cream and gray—good.
3. Stippled effects—delightful for living rooms.
4. Imitations of weaves, two-tone—moderately good.
5. Imitations of plaster—poor if conspicuous, never very good.
6. Imitation grass cloth—good.

Decorative patterns are those that show definite pattern when seen on the wall. A large percentage of decorative patterned wall paper is poor in design and color. The untrained person who selects paper should realize that the papers that appear pretty and colorful in the sample books will look very poor on the walls, whereas the ones that seem more simple and uninteresting in samples will look much better in use. The safe way to select a paper is to secure several different rolls of paper, pin them up on the wall that is to be papered, and compare them.

Scenic Wall Paper. All pictorial paper is questionable as to artistic merit. Pictures belong properly in frames and not repeated over a wall surface. Scenic paper is often used with period furniture and furnishings where it is historically authentic, however. Halls and dining rooms where people do not remain long seem to be favorite places for its use. The person who must have scenic paper should treat it with proper respect and have very little else in the room. There should be no high furniture to cut off the buggy or horse in the wrong place, and an effort should be made to fit the motif to the wall spaces. Since there is no restraint on pictorial quality, the color should be confined to brown or gray. Landscape panels are usually better designed than scenic wall

paper. Some Chinese landscape papers are very much more pleasing than other pictorial papers. Copies of fine old Chinese papers are sometimes obtainable. A room with scenic paper is so completely furnished that it does not seem to need furniture or people. Cream, putty color, or the background color are desirable for woodwork with these papers.

These suggestions may be helpful in the selection of decorative wall papers:

1. Avoid a spotty effect, which is usually caused by some motifs that are darker than the background.
2. Avoid figures that are out of scale. Small patterns suit a small room; larger patterns are better in a large room.
3. Avoid natural-looking designs, as vine motifs, plants, landscapes, animals, houses, and people. Natural forms do not usually appear in good design.
4. Avoid mixed motifs, such as those with partly delicate and partly bold figures.
5. Avoid strong diagonals; they destroy the architectural unity of a room.
6. Avoid papers that do not seem to lie flat on the wall. Three-dimensional forms make the wall appear weak.
7. Avoid contrasting colors. Close relations in hues and values are necessary. Two-tone effects are best.
8. Avoid brocade and satin stripes and medallions.
9. Avoid patterns that are busy, as they suggest restless activity.
10. Avoid patterns inconsistent with the type of furniture in the room.

Washable Papers and Oil Cloth. Washable wall papers and dull oilcloth wall coverings are now made in excellent designs for use in any room. To many home makers the durability of the material is worth the extra initial cost. With wall treatments that cost less, however, there can be more frequent changes.

Textiles on Walls. Canvas is often used on walls because of its texture and also because it makes a firm surface on a damaged wall. Simple moldings are sometimes placed over it to make it look like paneling. Patterned chintz is sometimes used in panels in dining rooms and bedrooms. Occasionally a wall is divided and

the upper third or two thirds is finished in patterned material. Linen or burlap are excellent wall coverings and can easily be painted. The factory-dyed burlap is often poor in color, but natural or hand-dyed burlap is usually interesting. Japanese grass cloth is a very desirable wall covering, but rather costly. No doubt fabrics will be used more and more for wall coverings, because of recent additional interest in textures.

Walls of Wood. Wood produces very different wall effects, depending upon the way it is used. Dark wood paneling as frequently used in dining rooms and home libraries is stately, rich, and masculine, but often gloomy. A cottage wall sheathed in pine of natural color is quaint and simple. Ultra-modern effects are obtained by use of squares of wood with the grain going in opposite directions in adjoining squares. Flex wood is a very thin wood surface that is successfully handled in rolls like wall paper. It is quite different from those wall papers that are unpleasant imitations of wood. Natural-finished wood when waxed often has excellent color. Those colors that are natural to wood, such as browns and tans, are the best colors to use in staining it. If greens, blues, or other unnatural colors are desired, paint should be used, not stain. A small room should not be lined or paneled with wood or it will have a box-like appearance.

Composition Walls. Plastic walls are now often used instead of the conventional plaster. Glass-like and enamel-like materials, and also rubber and linoleum compositions, are made for kitchen and bathroom walls. For other rooms there are many highly desirable wood fiber compositions which can be decorated in various ways.

Metal Walls. In modern interiors copper or aluminum sheets are sometimes used to cover entire walls or parts of them. Standardized houses will no doubt have metal walls.

Brick Walls. Bricks for interior as well as for exterior walls were demonstrated in a fireproof house at the Century of Progress Exposition in Chicago. These walls have a sturdy and rough character, making a suitable background for heavy, unfinished, or roughly finished furniture. Fabrics used with brick walls obviously have to be sturdy and rough in texture, such as burlap, monk's cloth, or corduroy. It is possible to whitewash or paint

brick walls without loss of quality. With brick walls, plank, composition, stone or brick floors may be used.

WOOD TRIM AND DOORS

In old-fashioned houses the wood trim was considered important, but today it is subordinated, or even omitted in certain types of houses such as the Mediterranean and some of the modern. Formerly woodwork and doors were stained dark, the idea being that they were then pleasantly harmonious with the dark furniture, whereas in reality they broke up the light walls in a very disturbing way. Today the wood trim is usually treated as part of the walls, and either painted as nearly like the wall as possible or left in its natural color and waxed. Fumed oak or other gray-stained wood trim does not harmonize with mahogany or walnut furniture, but it looks well with furniture that is stained gray or painted white or colors. Very bold graining is not desirable in wood trim; if it occurs it should be painted.

Some modern decorators deliberately make the wood trim a color that contrasts with the walls. A green wood trim might be used with yellow-green or gold walls; blue might be used with orchid walls. If a room is too dull, it might be well to have some such contrast, particularly if the windows and doors are well distributed. If wall paper is used the wood trim might be painted to match the background or foreground of the paper, preferably the one that is most like the floor covering. Wood trim should not usually be glossy, an eggshell finish is desirable.

FLOORS

Most floors in homes are made of hard or soft wood, but many new kinds of composition flooring are appearing on the market. Oak is the usual choice for wooden floors, but maple is used where durability is most important. Of the soft woods, pine is used considerably. Among some of the best architects there is a reaction against narrow-boarded, hardwood floors, particularly for simple houses. All wooden floors should be stained with walnut or a similar stain. Even in light bedrooms it is necessary to apply some tone, because the floor should be the darkest part of the room. Downstairs floors should be definitely dark. A stained floor must be protected by special varnish and shellac made particu-

larly for floors. Where there are children or old people, waxed floors should be avoided on account of their slipperiness.

Painted floors are sometimes desirable in dining rooms, bedrooms, halls, kitchens, or unconventional living rooms. They may be painted rich dark colors such as dark green, dull blue, black, dark Indian red, or spattered with many colors as they were in some Early American homes. One or two coats of varnish should be put on over the floor paint to protect it. The colored floor paint can be mixed with the floor varnish if desired.

Linoleum is made of ground cork and boiled linseed oil with a backing of burlap or felt paper. It is a very comfortable surface to walk on, and is being used more and more for other floors besides kitchens. In plain dull colors it is suitable for use in dining rooms, bedrooms, and halls, in certain houses. When waxed it looks like a painted floor. It can be cut to hold insets of special designs that suit some particular rooms. It is undesirable to imitate marble or tile in linoleum. Printed linoleum has the design on its surface; the inlaid patterns and the jaspé effects extend through the linoleum.

Ceramic tile floors are desirable in bathrooms but not in kitchens because they are too tiring to stand on steadily. In certain types of houses, such as the Mediterranean, glazed earthenware tiles are used in many rooms. Tiles should be kept inconspicuous in a small house.



Courtesy of Douglas Donaldson

This interesting wall in a small book room was made by pasting shapes cut from rough paper toweling and strips of cardboard on the wall before papering it with silver paper.

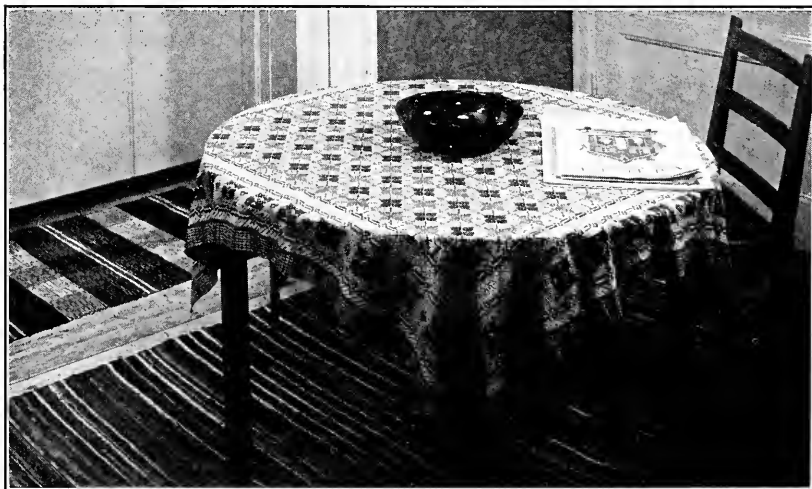


The wall paper at the left makes a good background and also adds interest to the wall. The paper in the center is suitable for a wide border in a child's room. The paper at the right is poor in design and is also very spotty.



Courtesy of Collins and Aikman Corporation

A circular dining room shows the use of carpet cut in segments that are not sewed together, but are held in place by a sort of rubberized adhesive tape. The table setting is modern throughout. The composite bouquet is of a good height.



Courtesy of American-Swedish News Exchange

Strips of rag carpet of different patterns and widths look well in cottages.

CHAPTER 18

FLOOR COVERINGS

Floor coverings may be considered in two different ways, as backgrounds, or as decorative features.

The usual way to regard a rug or carpet is as a background for the furnishings of the room. Ordinarily, it is not desirable to attract attention to the floor, so the floor covering is kept inconspicuous. The best background is a rug or carpet of a solid color. Frequently the right solution of the living-room floor-covering problem is to buy a piece of plain broadloom carpet the length desired, conforming to standard size, such as 9 by 12 feet, because rooms are likely to be of standard sizes. Carpet specially woven and treated on the back so that it does not ravel, no matter where it is cut, is the most practical kind to have, as it can be changed to suit different rooms. In this kind of carpet seams are not sewed, but adjoining pieces are held together with wide bands of adhesive tape. The person who moves often might find it better to have not broadloom but narrow-width carpet, which is sewed together so that the seams are almost invisible. It can be revised easily to fit rooms of different sizes.

Carpets reaching to the wall have a certain rich appearance and give the pleasant effect of belonging that is produced by anything made to fit a place exactly. Such carpets sometimes are used to conceal floors that are in poor condition. A new house may be built with inexpensive floors where carpet is to extend to the wall. Carpet to the wall makes a room appear larger than any smaller covering does.

Patterned rugs or carpets must be regarded as decorative features in furnishing. Making the floor covering important is justifiable:

1. If the rug or carpet is beautiful.
2. If the furniture is uninteresting or sparse.
3. If the room is very large.

4. If the room is too plain.
5. In a dining room where children eat.
6. In a room where no one stays very long.

Rugs usually seem more sanitary than carpets, even in these days of vacuum cleaners, as carpets are not likely to be cleaned so often as rugs.

Design in Rugs and Carpets. Good design in patterned rugs or carpets is rare. Anyone interested in art quality should avoid nearly all the figured rugs and carpets in the shops. The person with small means and good taste buys plain rugs from necessity, as well as from choice. In carpets there are some mixtures and two-tone effects in very small figures that have about the same effect as a plain carpet. These are often more desirable than plain carpet in rooms subject to hard wear.

The size of patterns in floor covering is almost as important as their design quality. It is necessary, of course, to use small designs with small furniture and in small rooms, and it is advisable to use them also in large rooms. Plain rugs make rooms seem larger than those that have patterns or borders. The wider the border the more it appears to cut up the room.

Well-designed rugs are to be found among genuine Oriental rugs, Scandinavian rugs, American Indian rugs, hooked rugs, rag rugs, and other handmade rugs. The few carpets of good design usually have hooked-rug patterns, modern geometric patterns, plaids, or stripes. A person sensitive to design might find it a sickening experience to visit a rug and carpet section even in the best department stores.

Color Value. The floors and their coverings should be the darkest part of rooms, so as to provide a substantial base for the decorative scheme. They may be lighter in upstairs rooms than downstairs, however, since coloring in general is lighter upstairs. In figured rugs there is often too much contrast between the dark and light colors, making a spotty effect, which seems to jump up at the observer. One can not make this statement too positive: the values in any floor covering should be close. The most successful rugs, Oriental or other, are those in which all the colors seem almost equally dark and no spots call for attention.

Color. Since the floor is a large area it is not desirable to have a brilliant color there. The color of a carpet, even though definite should be subdued, such as dull purple, old gold, midnight blue, mulberry, dull henna, or dull rose. Intense color on the floor makes a room seem smaller. Neutral colors such as brown, taupe, brownish gray, beige, and tan are desirable. Such carpets have the added advantage of permitting an entire change of color scheme in a room every few years, whereas a carpet with a positive color limits the changes. Some artists feel that blue and green are not desirable colors for floors or rugs because they have an atmospheric quality and seem almost to float. Nevertheless they are often used successfully in south bedrooms, dining rooms, sunporches, bathrooms, and kitchens.

Texture in Rugs and Carpets. It is not enough for floor covering to be well designed and good in color; it has also to be suitable in texture for the place where it is to be used. Fine mahogany furniture requires fine floor covering to accompany it; simple furniture suggests simple rugs.

TYPES OF CARPETS AND RUGS

- A. **Machine-made** (most domestic rugs and carpets).
 - 1. Pile weave (loops cut)—velvet, Wilton, Axminster, Chenille.
(loops uncut)—Brussels.
 - 2. Flat weave—ingrain, linen, grass, etc.
- B. **Handmade** (many imported rugs).
 - 1. Pile weave—nearly all Oriental rugs.
 - 2. Flat weave—Kis Kilim, Navajo, Mexican, some Scandinavian and Balkan rugs, rag rugs.

Velvet broadloom carpet is a justly popular type because it is procurable in a great variety of plain colors and a range of prices and widths. It is usually the most desirable living-room floor covering for a medium-priced house unless the house has a very individual scheme of decoration. Certain trade names are used for this carpet instead of the term velvet, which is disliked by some dealers. Practically all plain carpet is velvet carpet, although nine out of ten salesmen call it Wilton because Wilton is a superior variety.

Wilton carpets and rugs are made on Jacquard looms especially designed to use many colors. Consequently this type of loom is

not ordinarily used for plain carpets. Many reproductions of Oriental rugs and many other figured rugs are Wiltons.

Brussels carpet is practically the same as Wilton, without the cut loops. Brussels carpets have been used very little for a number of years. This carpet has many good points, however, as it wears well, cleans well, and does not get so dusty or matted as cut pile carpets. It lacks the soft, luxurious appearance of cut pile; therefore it is best in decorative plans that have a direct quality, such as Early American or other provincial schemes. It is well adapted for offices and rooms to be used by men.

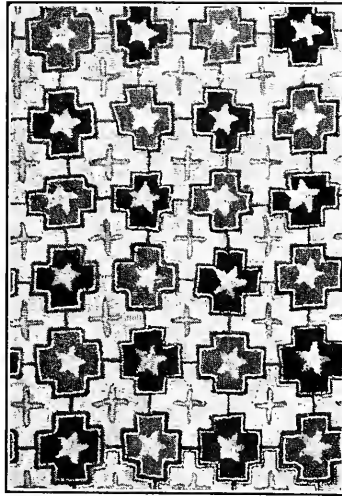
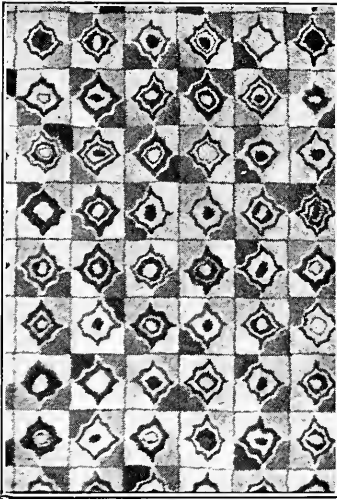
Axminsters are the most common of the colorful, patterned carpets that are produced today. The designs and colors of these rugs are frequently poor, except in the hooked-rug or "Early American" patterns. It is to be expected that carpet designs will improve.

Chenilles are the most expensive and luxurious of the domestic carpets. They are not made of yarn, but of thick chenille cord, of wool, or rayon. The background is wool instead of linen, making a softer but less durable carpet. Chenilles are nearly always made to order and are procurable in any size or color. This is an expensive carpet that does not give proportionate value for its cost. The Smyrnas are very much like the Chenilles.

Frieze carpet is made of threads twisted instead of plain, which accounts for its characteristic appearance. The cut threads become slightly untwisted so the fibers exposed are uneven in length, and the longer ones cast shadows which add textural interest to the surface.

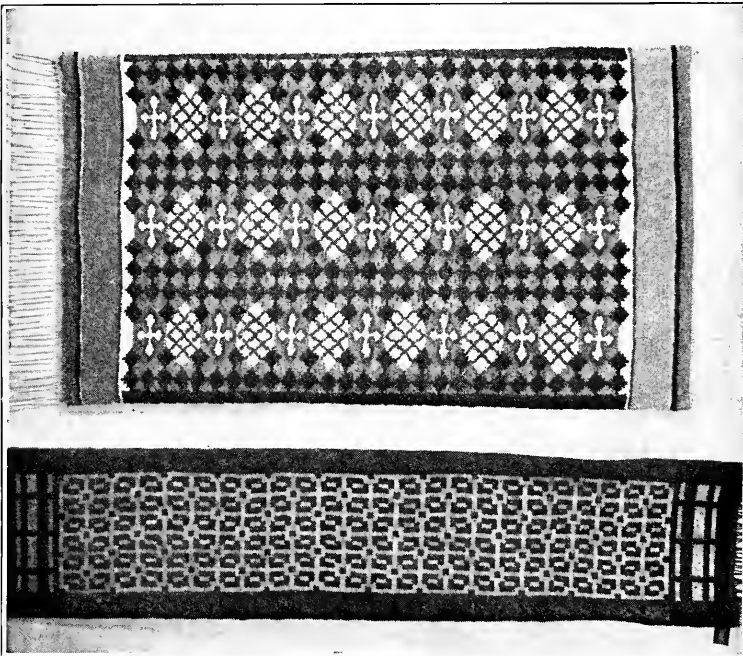
Linen rugs are desirable because they are medium in cost, wear very well, and come in a large variety of plain or mixed colors. They are good in dining rooms, sunrooms, porches, and halls, or wherever a plain effect is desired.

Stair carpet should be of excellent quality, preferably of short uncut pile, because of the wear on it. It is advisable to buy an extra yard or two in length, so that the position of the carpet can be changed each time it is put down. Stair carpet should harmonize with the lower floor in appearance and, if possible, also with the upper. It is obtainable plain, mottled, bordered, or small patterned, and is usually good in design.



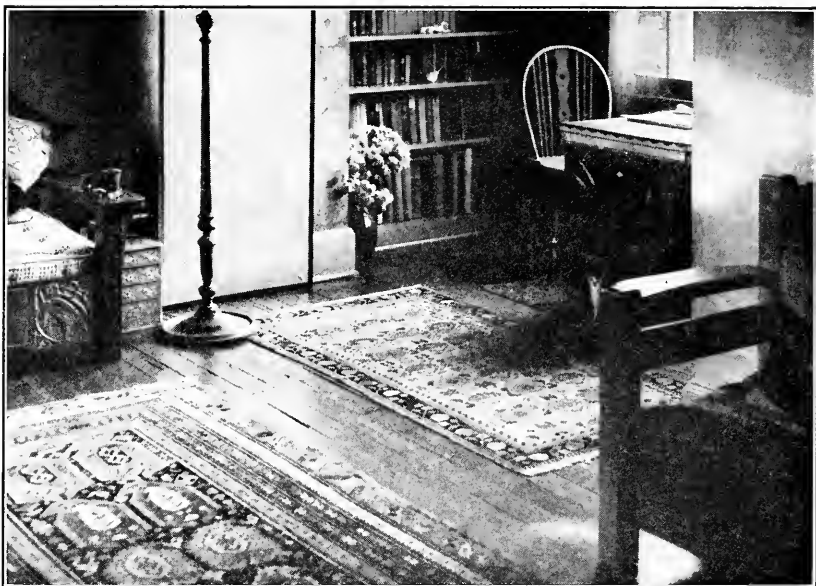
Courtesy of the New England Guild

These two woven carpets resembling hooked rugs are excellent in design, and are particularly suitable for use with early Colonial furniture. There is a quaint primness about them that is distinctive.



Courtesy of Den Norske, Husflindsforening, Oslo, Norway

Two conservative handmade rugs are shown here. This type of rug is suitable to use with almost any kind of furniture.



Courtesy of Douglas Donaldson

Oriental rugs are here used with other handmade furnishings in the home of a craftsman.



Courtesy of Barker Bros., Los Angeles

These two pictures illustrate the fact that rugs must be placed parallel to the walls or they produce a restless, disorganized effect.

Rag rugs are made by machine and also by hand. They look well in most unpretentious rooms. They are often too light in color and in weight to be practical, but it is possible to get dark and heavy ones. Washable cotton rag rugs are used mostly in bedrooms and bathrooms; woolen rag rugs are best for downstairs rooms. Round and oval crocheted or braided rugs are most common, although they can also be made rectangular in shape. Broad or narrow rag carpeting can be purchased by the yard in the shops or sometimes from a woman who has her own loom.

Handmade hooked rugs are made of rags or yarn pulled up through burlap in loops, which may then be cut or left uncut. The old hooked rugs are often delightful, naïve, and individual; they seem to be the expression of thrifty, sturdy people. Hooked rugs are suitable in frank and direct rooms, such as peasant or Early Colonial rooms. In a quaint type of bedroom two or three hooked rugs look well on a painted floor; in a living room, small hooked rugs may be used on a wood floor, or on a plain carpet or rug. The woman who is planning to make a hooked rug should take the utmost care to get a design that has artistic merit.

Fiber rugs for indoor and outdoor porches can be procured in a wide range of prices. Plain and mixed effects are usually preferable to the decorated, although geometric designs, stripes, and plaids are very satisfactory. Large conventionalized flowers in stencil-like designs are particularly poor. If green is present it should be like the green of foliage and not a cold bluish acid green. Excellent rugs are made up of separate one-foot squares of rush fastened together to make any desired size. Jute rugs are inexpensive and often well designed. They make very good temporary rugs even for the living room for those who are waiting for the means to buy permanent ones. Chinese seaweed rugs are often excellent in design and color.

Navajo rugs and blankets are generally available in the shops. Geometric forms and positive colors give them a modern appearance that makes it possible to use them with plain, strong, modern furniture as well as with primitive homemade things. These rugs are particularly suitable in rooms of masculine type or in the typical southwestern homes. Most of the Navajo rugs are fairly good in art quality. The best ones are those that have the design and color well broken up and distributed over the rug,

rather than concentrated in a few large spaces. The symbolism of the motifs used by the American Indians adds interest to their rugs. Efforts should be made to encourage the handwork of the Indians and to prevent the commercialization of this very interesting native craft. The Navajo rugs are no doubt the best known, and some of the Chimayo rugs are notable for their color and design, but there are others that are desirable also.

Hand-woven rugs are made in various parts of this country. Some are good in design, but some are not. It is possible to have good designs copied at hand-weaving establishments. This should be done oftener than it is as hand-weaving ought to be encouraged.

Numdah rugs from India are made of pounded goat hair felt that is embroidered. Usually they are good in design, but their contrast in color value is often too strong. Those with dark backgrounds may be used as floor rugs; those with light backgrounds make effective wall hangings. Because of their bold design and color, these rugs are likely to prove to be the center of interest in rooms where they are used.

Scandinavian rugs are usually made at home by hand during the long winters. The designs are invariably geometric or highly conventionalized and are generally excellent. The colors are often northern in feeling, the Swedish rugs in particular featuring icy blues. Even the rugs that have been done in the modern style have retained a distinct native flavor through the use of old designs. The Scandinavian rugs are the most desirable rugs made today, but are difficult to procure in this country.

French rugs of historic importance are the Aubusson and Savonnerie, of which there are examples in our museums and largest rug shops. The Aubusson, made in the town of that name, was a tapestry type of hand-woven rug, without pile, having both warp and woof thread of silk or wool. This rug was used most during the seventeenth and eighteenth centuries, and was elaborate in spirit and design. The Savonnerie was a hand-tufted carpet or rug with a deep velvet nap.

In France today these terms do not mean what they formerly did, as practically all flat French rugs are now called aubusson and all pile rugs savonnerie. French rugs of naturalistic and

modern design are now procurable in American shops, but they tend to be too elaborate for use in small American homes.

Balkan rugs of excellent design are made by machine and by hand. The Rumanian peasant rugs are particularly suitable to use with provincial furniture. Handmade Hungarian Kis-Kilem rugs are excellent for rooms of a masculine type.

Fur rugs are favored by some decorators. They should be used with discrimination; for example, a velvety fur might suit a certain room that a shaggy fur would not. It seems barbarous to have the head of a dead animal lying on the floor, aside from the fact that it is a stumbling-block. The uneven lines of a natural pelt, too, disturb the regular lines of a room. If a hunter must exhibit his trophies he should confine them to his own study.

A person interested in obtaining distinctive effects should watch the shops for unusual new rugs. Spanish hand-tufted rugs, druggets from Persia and India, Sahos from Nineveh, and new patterns from northern Africa, France, Germany, and Russia should be sought.

ORIENTAL RUGS

The making of Oriental rugs is a great art that is dying, killed by the popularity of its products. The enormous number of rugs required to fill the demand for them which has arisen since 1900 has made factory methods unavoidable. Making Oriental rugs is not an art when it is done commercially for the sake of financial gain. Modern Oriental rugs are entirely different from the old ones in appearance as well as in the spirit in which they are made. Rugs more than fifty years old are considered antique.

The old rugs were made mostly by the nomad tribes of south-western Asia. These restless people wandered about in order to find pasture for their sheep, which provided them with food, clothing, and rug material. Rug making was their sole industry, and it was an ideal occupation for them. Their simple looms were easy to set up and move, and it was easy for them to transport their surplus rugs to a market.

It is difficult to understand how these crude people could have developed an art of such refinement. They must, of course, have had a great deal of native art ability, for which rug making was

the chief outlet of creative expression. To each family the rugs it produced were a source of such great pride that they were made with unbelievable care and patience. Young women made rugs to demonstrate their attainments, and in some places their desirability as wives depended upon their skill as weavers. The designs were often symbolical of the history of the family or tribe using them.

In the old rugs fine materials were a part of their superiority. The wool was washed by hand, spun with care, and dyed with vegetable or animal dyes. Generations of weavers had perfected the dyeing of the yarn, which was according to secret information belonging to some particular household, tribe, or district.

Their religious significance encouraged the makers to expend care and love on their rugs. A prayer rug was cherished above all because it served as a symbol for Mecca, when the owner placed the rug with its niche towards the Holy City and knelt upon it to pray. A prayer rug was never sold by its owner unless he was in desperate need. Rugs were made in the cities too, the most expert weavers making the imperial carpets and those for the floors and walls of mosques.

Today the situation is vastly different. During recent years the weavers have been gathered into centers. With the use of foreign capital, factories have been established, and the weavers, particularly women and small children, work in them, often for a pitifully small wage. Quantity is the result, but art quality is lacking. The designs are now often provided by American rug buyers, who order rugs that suit the popular taste in their country.

The wool yarn is now washed and spun and dyed in the factory. This alone is enough to make an enormous difference in the rugs. When the wool is washed by hand, in streams, it retains enough oil to give the rugs a gloss. The most noticeable difference, however, between the individual-made rug and the factory-made rug is in the coloring. Naturally the nomad tribes had a great variety of color in their rugs. They dyed wool with vegetable dyes as they needed it, and the berries or herbs used for dye were not the same in the many places where they wandered. The man who was doing the dyeing might vary even the colors produced in one locality, for as he smoked and chatted he might let some of the skeins remain in the dye bath longer than others. All such natural vari-

ations in the coloring added to the beauty of the rugs. Colors produced with vegetable dye grow more soft and harmonious with time.

Modern rugs are dyed with aniline dyes. Retail rug dealers say that the companies which import modern rugs into the United States put them through a chemical bath which subdues the brilliant aniline colors, making them run together, and sometimes bleaching them out. Then so-called experts, with brushes and dye, paint the rugs, touching up spots, softening unnaturally the definite edges of the patterns, and giving them a false softly blended appearance, which can not possibly result from the technique of weaving. After this bleaching and painting process all the rugs look much alike, most of them being a dark American-Beauty-Rose red. Blue or brown motifs are usually so thoroughly blended by the washing, painting, and ironing that they are very unimportant. The ironing process consists of using glycerine and hot rollers to produce a high gloss, which is not permanent, however. The most unsuspecting buyer should know that wool could not have such a shine without artificial aids.

Modern factory-made rugs do not improve and become more valuable with age as the old rugs do. They get shabby and the color becomes ugly, for the wool is lifeless, as the result of the use of aniline dyes and chemical washes.

Persia has tried to protect the art of rug making, but commercial pressure has been too strong for her. At one time she even forbade the importation of aniline dyes and variation of the old designs. Chinese rug making is also in the hands of foreigners. The Union of Socialist Soviet Republics now announces that the weavers of the Caucasus and of Turkestan have been concentrated in weaving centers to use factory methods.

There seems to be no hope for handmade Oriental rugs. Possibly there is no place in our machine age for them. If so, we should admit the fact, and not permit dealers to pretend that the so-called Oriental rugs made today are products of the Oriental genius for weaving beautiful rugs by hand.

Persia, Turkey, and southern Russia have produced the finest rugs in existence. The rugs of China and India are considered inferior in design and color.

Persian Rugs. The best Persian rugs are outstanding for expert workmanship, subtle coloring, and fine design. Their rather small conventionalized designs are based on natural forms, such as flowers, trees, vines, birds, rivers, and clouds. Some favorite motifs are the Rose of Iran, Tree of Life, and Trailing Vines, all of which are much varied. The Sennah or Persian knot is used, which permits the tying of many knots to the square inch, and therefore the use of short pile. The Kashan rug often has one hundred and fifty knots to the square inch.

A list of Persian rugs follows. The names are those of cities or provinces where the rugs are made, and do not always refer to the particular kind of design that is used. There seems to be no generally accepted spelling for the names of rugs.

- | | | |
|---------------|----------------|-----------------|
| 1. Bakhshis. | 8. Kashan. | 15. Saraband. |
| 2. Bijar. | 9. Kermanshah. | 16. Saruk. |
| 3. Feraghan. | 10. Khorassan. | 17. Sehna. |
| 4. Hamadan. | 11. Kirman. | 18. Serapi. |
| 5. Herez. | 12. Kurdistan. | 19. Shiraz. |
| 6. Ispahan. | 13. Meshed. | 20. Sultanabad. |
| 7. Kara-Dagh. | 14. Niris. | 21. Tabriz. |

Turkish Rugs. Turkish rugs are more bold in design than Persian rugs. Patterns consist of more highly conventionalized floral and geometric forms. The lines of city architecture and Turkish symbols such as pinks, tulips, and hyacinths are favorite motifs. The color is less varied and suave than in the Persian, but not so limited as in the Caucasian.

These rugs are made with the Turkish or Ghiordes knot, which alternates a row of pile with two rows of knots, and necessitates a long thick pile to cover the knots. The Mosul rugs are among the best; they are made from both camel's hair and goat's hair. The Anatolian rugs used by the natives for pillows are both cheap and good. Some of the best-known Turkish rugs are listed below:

- | | | |
|---------------|---------------|-------------|
| 1. Anatolian. | 6. Kir-Shehr. | 11. Meles. |
| 2. Ak Hissar. | 7. Konieh. | 12. Mosul. |
| 3. Bergama. | 8. Kulah. | 13. Mujur. |
| 4. Ghiordes. | 9. Ladik. | 14. Smyrna. |
| 5. Karaman. | 10. Makri. | 15. Yuruk. |

Caucasian Rugs (U.S.S.R.). The tribes living on the mountainous isthmus between the Black and the Caspian Seas make the Caucasian rugs. These rugs are even more bold in design and color than the Turkish; possibly the mountain forms and the strong contrasts of snow and earth are reflected in them. Native designs have persisted unaffected by foreign influences. Practically all the patterns are geometric, with the latch hook appearing in nearly all rugs. The Ghiordes knot, wool warp and woof, and the prayer-rug size are characteristics of these rugs. There is almost no variation in the six colors that are used, but fortunately for the achievement of harmony, some one color always predominates.

The Daghestans are especially good Caucasian rugs that are usually made in mosaic designs cleverly executed. The figures are often in the shape of diamonds, hexagons, small crosses, and hooks. Their close pile makes these rugs especially durable.

The list of representative Caucasian rugs published by the trading corporation representing the Soviet Union is given here. Additional types of Caucasian rugs are named by others, however.

1. Armenian (Kuba, Shirvan).
2. Kabistan (Shirvan, Kuba, Baku, Daghestan).
3. Karabagh.
4. Kazak (Gandgea, Georgian).
5. Soumak-Kashmir.

Turkestan Rugs (U.S.S.R.). These rugs are made by the many nomad tribes that live in the great sandy desert plains now called Soviet Central Asia. Turkestan rugs are called the Red Rugs because they usually are colored a rich, dark, wine red, with small amounts of pink, black, white, yellow, and blue. The designs are largely geometric and are not particularly symbolic. The warp and the short pile are of wool, woven closely into firm rugs.

The Bokhara is an excellent rug with a simple, beautiful pattern of octagons, squares, and triangles combined with the elephant's-foot motif. It is one of the best modern rugs procurable because its subdued color does not have to be chemically faded.

- | | |
|----------------------------|----------------------------------|
| 1. Bokhara. | 5. Afghan-Kerki (Khiva-Bokhara). |
| 2. Black or Pendi-Bokhara. | 6. Beshir. |
| 3. Khachli-Bokhara. | 7. Samarkand (Mongol group). |
| 4. Saddle-bag Bokhara. | 8. Yomut. |

Chinese Rugs. Chinese rugs are generally very good in workmanship and in materials, but are usually poor in design and monotonous in color. The lack of art quality in these rugs is due mostly to the use of naturalistic motifs scattered over large plain areas. Some of the favorite motifs are circles, octagons, trellis, bats, dragons, birds, and floral patterns. Borders of various widths, which are so helpful to the design quality of most Oriental rugs, are not often found in modern Chinese rugs. The color scheme of blue and tawny yellow of many Chinese rugs is a meager one, when compared to the rich, varied color schemes of most Oriental rugs. Their light coloring makes Chinese rugs more suitable for bedrooms than living rooms. The Chinese people are not to blame for the designs and colors of the rugs that are exported to the United States, however, because these rugs are made according to the directions of American buyers.

Indian Rugs. Indian rugs have no distinction of their own. Their designs have been copied from other countries, mostly from Turkey, and are more realistic and therefore less beautiful than their models. They display great variety in color and texture, but not fine taste in selection. Importers frequently give names to these rugs to increase their value, but the names do not always indicate the source of the rugs.

Buying an Oriental Rug. The person who wants to buy an Oriental rug should go to a very reliable firm and ask to be shown the difference between the old and the modern rugs. Then she should go to a museum and look at the rugs there, and to a library to study a few good books on Oriental rugs. By this time she should be reasonably well equipped to distinguish between the old and the new. After such study few women would care to buy a modern Oriental rug.

In selecting Oriental rugs it is well to realize that their beauty and character depend upon their individuality, design, color, texture, and workmanship. Oriental rugs are likely to be good in design, but some are better than others. In general, in a rug there is a division into borders and field. There are five common types of rugs, one being the prayer rug, and the others showing medallions, surface repeats, floral decorations, or a tree of life. The surface repeat designs enclosed by many borders are the most desirable. The medallions are usually too conspicuous and

their lines are unrelated to those of a room. Highly conventionalized and geometric motifs are preferable to the naturalistic, which are infrequent except in Chinese and Indian rugs.

One should look for variety in any of the colors in a rug. For example, if an orange-red is present there might also be a crimson-red and a violet-red in other places. One color should dominate in a rug. The color and the design in a rug should express the same idea; for example, a bold design demands a bold color scheme, and a finer design needs more delicate colors. The most common fault of Oriental rugs is spotty appearance due to the presence of very light spaces and very dark ones.

A reliable rug dealer will explain the points of good workmanship and materials, which he usually regards as more important than design or color. Sometimes the price of a rug is determined by the number of knots it has to a square inch. Workmanship and materials are of course important, but without good design and color they are futile.

Room-size Oriental rugs are made for Americans. Since the Orientals did not make them until they began to cater to foreign trade, it is hard to find large old rugs. It is possible to find smaller interesting old rugs in odd sizes. A few smaller rugs give a room a more decorative effect for less money than a large one does. They may be used on a waxed floor or on a plain carpet that is related to them in color.

Imitation Oriental Rugs. The so-called American Orientals made by machinery in imitation of the handmade Oriental rugs are undesirable. Machine reproduction of handwork is always unpleasant in any material, but particularly in Oriental rugs. The charm of the handmade rug lies in the infinite variation in the dye; the personal creative expression, sensitive taste, and patience of the worker; the symbolism of the design for the worker—all the human and romantic elements which are lost in the machine article. It is strange that these intangible influences have such a telling effect on the handmade rug, for it seems living and soulful, whereas the machine-made imitation, even though an excellent likeness, seems as dead as an artificial flower. The human mind wants order, but not perfect order. It is not only pretentious to have an imitation Oriental but also

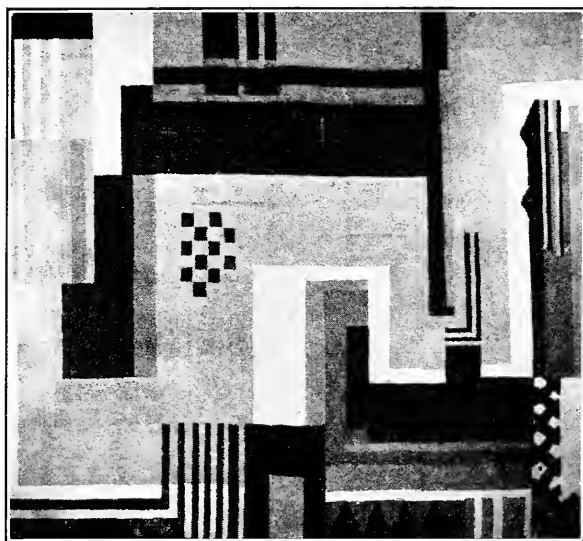
extravagant because a plain rug costs less and is more beautiful in every way.

Arranging Rugs. If several smaller rugs are used instead of a room-sized one it becomes a problem as to how to place them. In a long room it is better to have a larger rug in the center of the room and a smaller one at each end, or at least at one end. Small rugs should not stray out into the middle of the floor but should be placed before the most important pieces of furniture. They should not be placed diagonally because that interferes with the structural unity of the room.

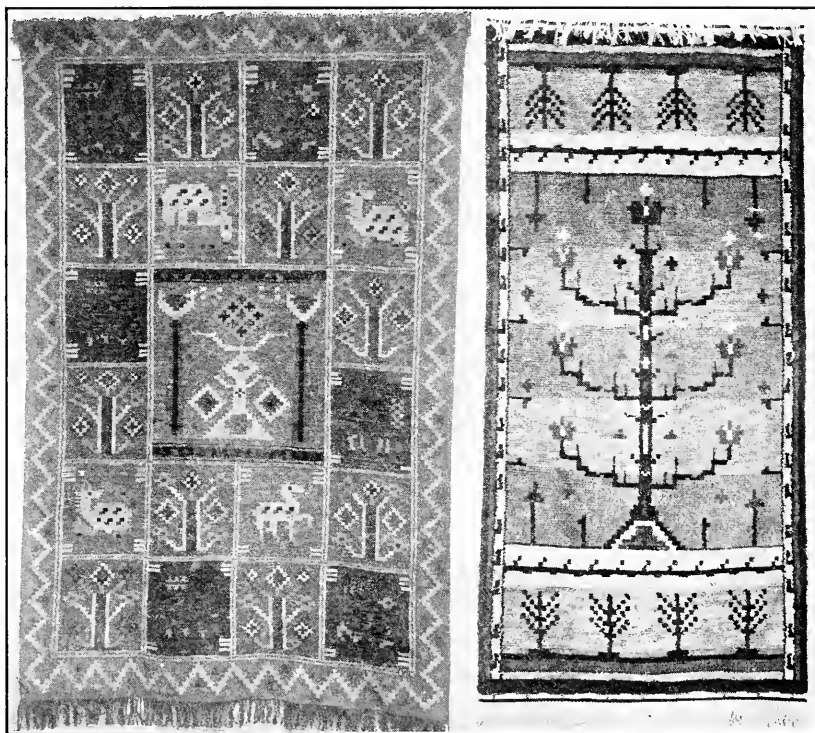
Pads. Floor coverings should be placed on pads, as this doubles their lives. There are various thicknesses and textures in pads, including a special non-skid material for small rugs.

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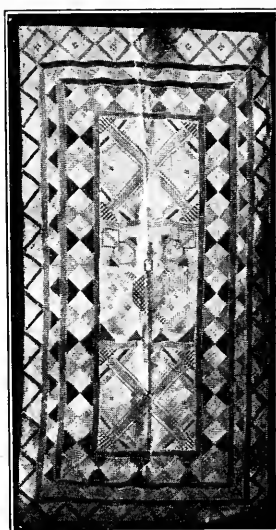
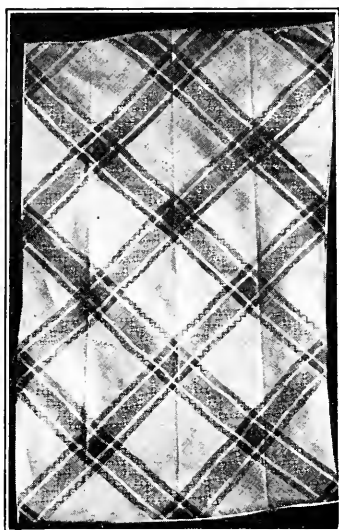


This is a modern type of carpet or rug that is suitable only with very modern furniture.



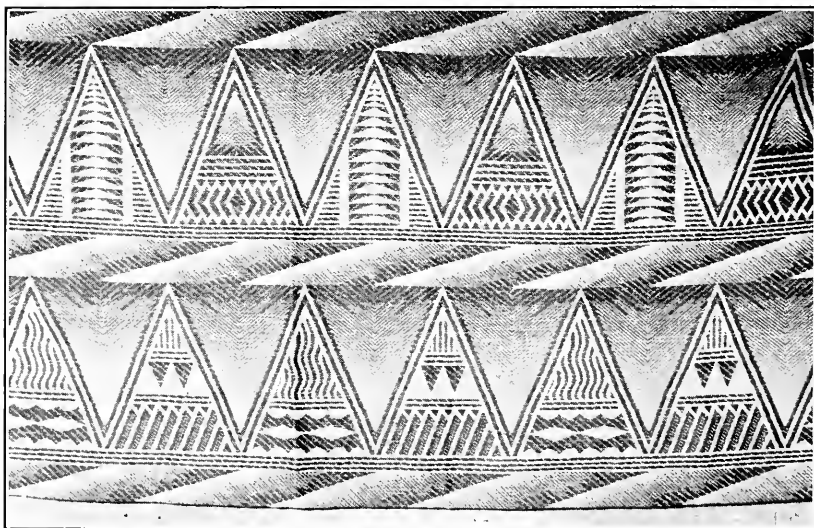
Courtesy of the American-Swedish News Exchange

Although these Swedish rugs have a fresh modern feeling, they have retained a definite native flavor.



Courtesy of the Bureau of Insular Affairs, War Department, Washington, D. C.

These two handwoven mats from the Philippines are excellent in design. It is hard to imagine a more interesting type of textile to use for table mats or wall hangings with handmade furniture or on sun porches.



Courtesy of P. Rodier, Paris

The unusual design and weaving of this textile make it interesting enough to use as a wall hanging. The design motif suggests mountains, clouds, trees, and rain.

CHAPTER 19

TEXTILES

Historical Background. It is probable that the earliest form of weaving was the interlacing of reeds for shelter, which was followed by basket weaving. Later, fibers were woven into cloth which could be substituted for the pelts worn by early man. Archaeologists have discovered evidences of spinning and weaving in the very oldest of the homes of prehistoric man. Among the ruins of the Swiss Lake Dwellers of the Stone Age were found fabrics of linen and wool, some of them decorated with designs of human figures. During the Bronze Age, spindles, looms, and needles almost like those used by some primitive tribes today were developed.

The earliest of ancient history reveals the great skill of the East in spinning, weaving, dyeing, and ornamenting fabrics of wool, flax, cotton, and silk. The whole process of textile making is depicted on the walls of the ruins of Thebes, Babylon, and Nineveh. Ancient Egyptian mummy cloths and Coptic textiles are among the finest in existence. The knowledge of finer spinning and weaving spread westward from the East. Greece and Italy taught Spain, France, and Flanders; from them Germany learned, and in turn taught England and Scandinavia.

In America ancient Peruvians wove cloth of fine conventional design and of exquisite colors which have lasted at least a thousand years. In the homes of the ancient Cliff Dwellers of the southwestern United States simple textiles have been discovered. The Navajos have been the outstanding weavers among the American Indians. They work in the same way as the hand weavers in the Orient, and like all the primitive weavers since the craft began.

Expressiveness in Textiles. The most interesting textiles are those that express definite ideas, for example:

Oriental rugs often express dignity.

Chintzes and calicoes express quaintness.

American Indian rugs express primitiveness.

A textile that has unity expresses one definite idea in its pattern, color, and texture. When all three factors fuse to give an effect, it is enhanced and dramatized, and the result is a distinctive textile.

Pattern in Textiles. Beauty that grows out of the manner of weaving, without the addition of applied pattern or color, should be appreciated as the most natural type of beauty in textiles. A textile is first of all warp and woof, so whatever pattern is used should have a cloth-like look. A printed textile should look printed without destruction of its textile quality. Therefore printed patterns with hard, precise, tin-like edges should be avoided. As has been said before, any pattern should suit the material upon which it is to be placed and the process by which it is to be executed. Distinctive textiles are usually fine examples of their own techniques.

Texture of Textiles. Texture is the most significant quality of textiles. More than anything else it determines their character. Texture, weight, pliability, or flminess are due to:

1. The kind of fiber used, as silk, wool, cotton, linen.
2. The spinning of the thread, as loose, uneven, etc.
3. The method of weaving, as tabby, diagonal, pile, etc.
4. The method of decoration (if any), as woven, printed, embroidered, dyed.

TYPES OF WEAVING

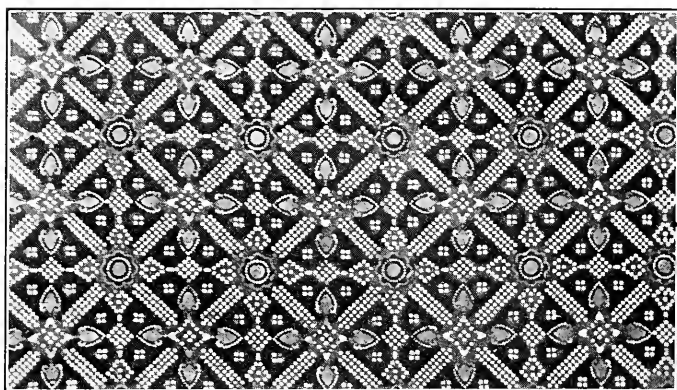
1. Tabby weave. Over one, under one, like darning. Used in tapestry weave. Found in voiles, taffetas, Navajo blankets, Kiz Kilims, etc.

2. Double weave. A variation of tabby weaving. Two sets of warp and woof threads, pattern interlocks the two sets of weaving. Dark-and-light of front reversed on back. Found in Peruvian and Appalachian Mountain weaving.

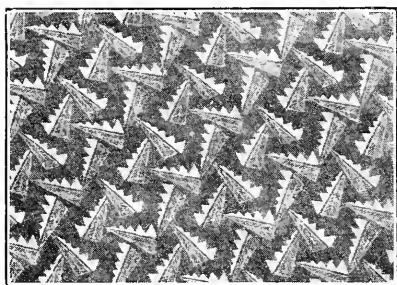
3. Diagonal weave. Over two, under one, over two, under one. Found in twills, serges, satins, etc. Used for contrast with tabby weave, as in damask.

4. Basketweave. Over two, under two. Found in monk's cloth. (Many complex and beautiful weaves are elaborations and combinations of these four.)

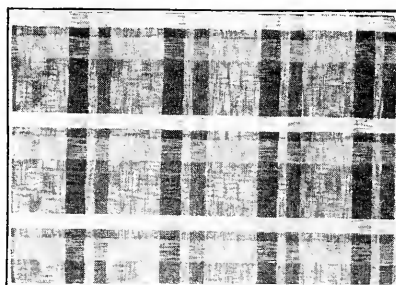
5. Brocade weave. Regular tabby weaving into which are introduced



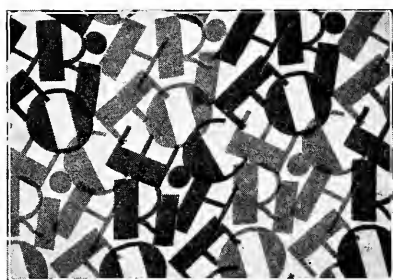
The Javanese natives understand good design quality, and most of their textiles are as good in design as the batik shown here.



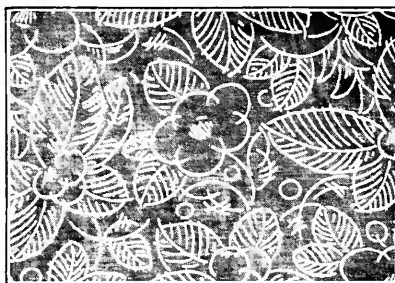
A



B

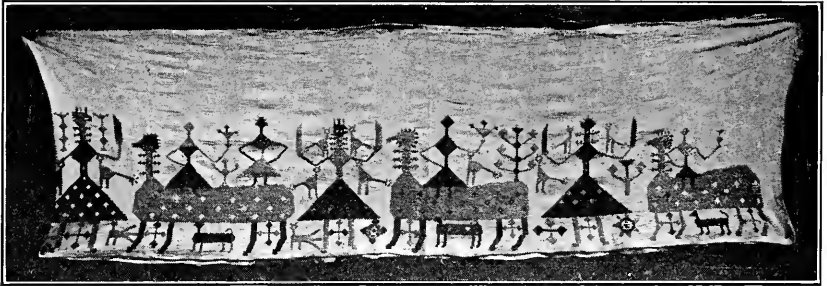


C



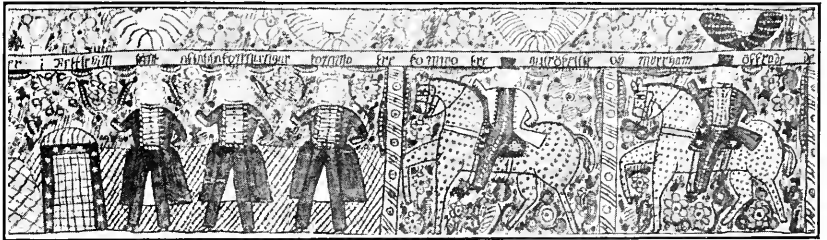
D

- A. The primitive quality of this design makes it a desirable type to use with American Indian rugs.
- B. Provincial or simple rooms of any kind welcome this plaid material for curtains or for upholstery.
- C. Liveliness and cheer are expressed in this amusing textile design, and not merely because it spells "cheerio."
- D. A freely-drawn floral design makes this textile particularly suitable for a bedroom.



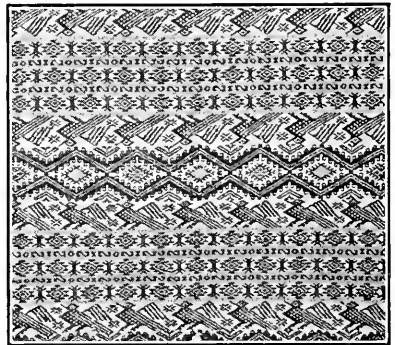
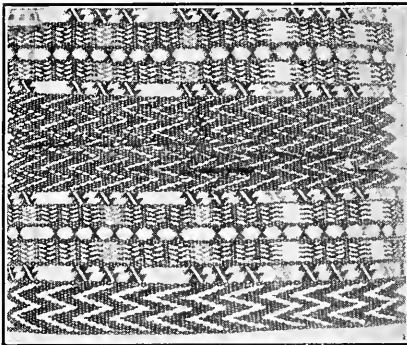
Courtesy of the Art Institute of Chicago

The joy of the maker of this textile is evident. It is an embroidered festival frieze for a peasant room in Sardinia.



Courtesy of the Art Institute of Chicago

This lively 18th century Swedish peasant frieze shows a delightful naïve approach and also a native ability to create good design.



Courtesy of the Indian Trading Post

Honesty in technique is expressed in the above textiles, for the designs are perfectly suited to the weaving process. These two textiles may be used in the same room because they agree in scale and in character.

at intervals loosely spun threads heavier and fluffier than the warp and woof. This lies on top and forms pattern.

6. Crepe weaves. Warp and woof threads twisted greatly.

7. Pile weave. Succession of knots tied around warp threads and held in place by woof. The ends of knots stand up giving thickness of pile. Found in Oriental rugs, some domestic rugs, and with variation in velvets and velours.

THE USE OF TEXTILES CURTAINS

Curtains may be regarded from two points of view, as background, or as decorative notes.

Curtains as Backgrounds. When curtains are treated as a part of the background they are often very much like the wall in value and in color. It is well to treat the curtains of a room as background under the following conditions:

1. If the room is small.
2. If the room already has enough movement and contrast, such as patterned floor covering or patterned wall paper.
3. If the windows are badly proportioned, so that attention ought not to be called to them.
4. If a particularly restful effect is desired.
5. If some particularly fine object is to be emphasized in the room.
6. If there are a great many windows so that many curtains are necessary.

Curtains as Decorative Notes. The following conditions would make it desirable to treat the curtains of a room as decorative notes rather than as a mere background:

1. If the room is so large that the length of wall is monotonous and needs to be broken.
2. If the room is too dull in color.
3. If the room lacks movement, as it may when it has plain walls and a plain carpet.
4. If an effect of youth, gayety, or activity is desired.
5. If there is little or no money to expend for pictures or accessories.
6. If emphasis is needed to balance something across the room, such as a fireplace.

7. If the other furnishings are unattractive.

Purposes of Curtains. The purposes of a window are to give light, air, and view. Any curtains that interfere with these purposes do not function properly. Curtains are intended to:

1. Give privacy.
2. Regulate the light.
3. Soften the severe effect of the wood trim.
4. Provide a decorative note.
5. Shut out an ugly sight.
6. Correct bad proportions in windows or walls.

KINDS OF CURTAINS

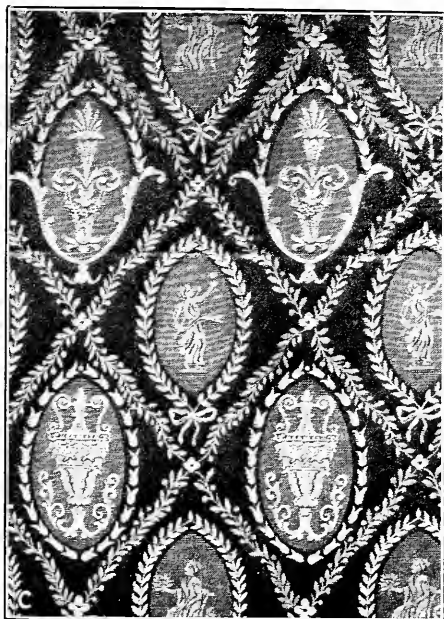
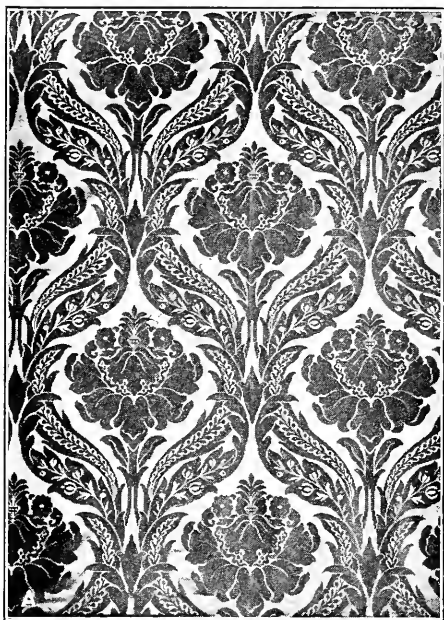
Roller shades.

Venetian blinds (wood).

Curtains { Glass curtains (over the glass).
Side curtains (draperies).

Roller Shades. Ordinary roller shades are very practical, but they are usually rather ugly from both the inside and the outside of the house. Many rooms do not need shades, but where they are used, the best way to handle them is to keep them rolled up out of sight, except when they are actually needed for privacy or to modify the light or to keep the room cool. It is not necessary to have all shades drawn half way down the windows, as many women have them. It isn't human to have things so precise, and shows that the owner is thinking too much about the outside appearance of her house to passers-by and neighbors. Women who never uncover the upper halves of their windows might just as well not have windows with upper halves. Really comfortable living implies constant change in the height of the shades to fit one's work, one's mood, and the changing sunlight. It is pleasant for the housewife to be able to see out of the windows while walking here and there between tasks. An interest in the treetops, the sky, some particular bird that is singing, or even the neighbor's callers helps to enrich life. Usually all the shades in a house should be the same color for the sake of its outdoor appearance.

Venetian Blinds. Venetian blinds have been revived lately, and are rightly popular. They function especially well because



Textiles for period furniture:

- A. A Renaissance pattern from Schumachers.
- B. A Jacobean pattern from Schumachers.
- C. A Neo-classic pattern from the Orinoka Mills.
- D. An old English chintz pattern.



Courtesy of the Los Angeles Chamber of Commerce

The upholstery fabric in this seat has the same sturdy quality as the framework.



Courtesy of Robert McBratney and Co.

All the textiles in this room are harmonious in pattern and in weight.

they admit air and light while giving privacy. They are fairly inconspicuous when painted like the walls or wood trim, as in conventional usage. In the modern and in the Empire styles they are often boldly contrasted with the wall color. They can be used without curtains if the effect is not too severe for the room. Le Corbusier often omits curtains entirely from his modern rooms and uses indoor shutters instead.

Glass Curtains. Sometimes very thin curtains, called glass curtains, are hung next to the window for privacy or to soften the light. They should not be permitted to shut out the view, however. Frequently cream-colored glass curtains are used throughout an entire house so that the effect from the outside is uniform. Glass curtains ordinarily reach to the sill or just over it.

Side Curtains. Side curtains may be opaque enough to take the place of shades when drawn across the window, or they may be fairly transparent. It is now considered to be important to have less curtaining, and more sunshine and air, so one pair of curtains is sufficient for most windows in small homes. The term drapery is disappearing along with the use of voluminous draped curtains.

Curtain Materials. Silks, chiffons, silk gauzes, damasks, embroidered silks, Celanese, and velours are luxurious and soft, and therefore belong in rather fine rooms. Novelty cloth, woolens, printed cottons, and printed linens are desirable in living rooms of the average sort. Marquisette, dotted swiss, nets, casement cloth, chintz, theatrical gauze, voile, calico, gingham, pongee, organdie, and scrim are some of the materials that are used with simple, informal furnishings. Fish net, tarletan, monk's cloth, cheesecloth, osnaburg, unbleached muslin, oilcloth, and most coarse, loosely woven materials are suitable with plain, primitive, or handmade things. The modern textiles with firm, shiny, washable surfaces have the same feeling of sleekness and preciseness as modern furniture. Certain textures are better for cold weather than for warm, so it is desirable to have a separate set of curtains for the living room for winter and for summer. Interesting new curtains of wool are to be seen today, but in certain localities they have to be treated to resist moths.

Color in Curtains. If curtains are not to be decorative features in a room, they are usually cream, beige, ecru, or the color of the

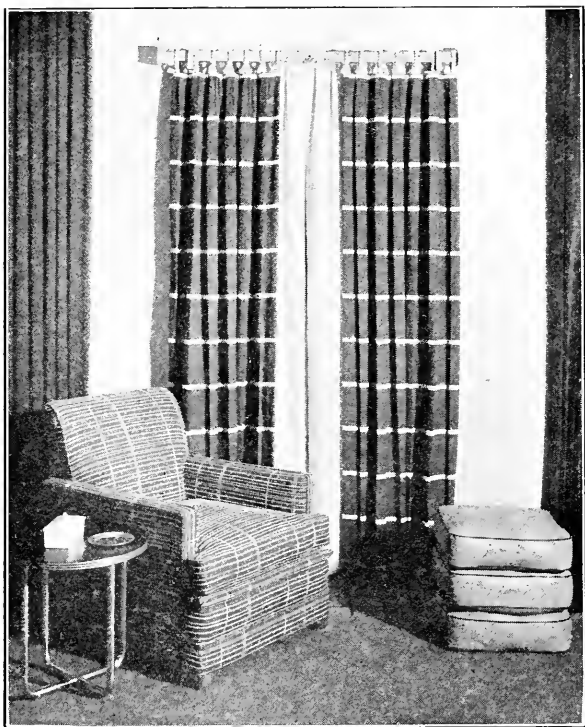
walls. White curtains are not desirable unless much white is used elsewhere in the room, as white walls, rugs, or bedspread. Curtains used as decorative features form an important part of the color scheme of a room. Often the curtains contain all the different colors used in a room, thereby helping to unify it. The curtains may be in contrast to the dominating color of the room, they may repeat it, or they may be of an adjacent color.

Light shining through materials can be so beautiful in color that this factor in decoration should not be ignored. Where such effects are possible, curtains should not be lined. For bedrooms two curtains of voile of different colors hung over each other often diffuse a pleasing light. Yellow net curtains give an effect of sunshine streaming through them.

Contour of Curtains. The lines of curtains may vary according to the type of room where they are used. Curtains reaching to the floor express dignity; those that reach to the sill or merely cover the apron are informal. Usually straight rectangular lines are best in curtains as they repeat the lines of the window and of the room. Sometimes curved-leg furniture invites curves in the curtains, but they should be slight. In quaint cottage effects, tie-back curtains look well in spite of the fact that they are neither convenient nor structural in line.

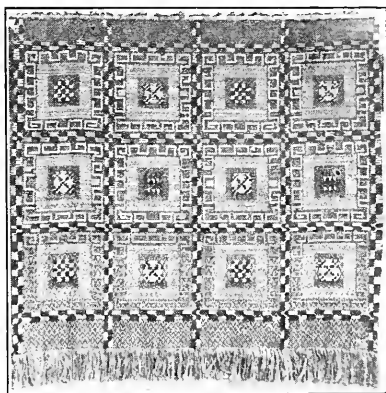
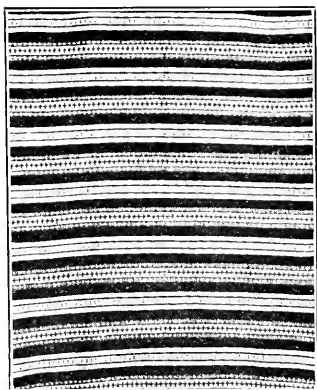
Curtains can change the appearance of poorly proportioned windows. If a window is narrow, opaque curtains can be fastened to a valance that extends over the sides of the top of the window. If a window is too wide the curtain can be set in, showing the woodwork, which should then also show above the curtain. It is usually advisable to let attractive woodwork show, and to cover unattractive wood. A group of several windows may be treated as one unit; but if so, it is often well to cover all the verticals with curtaining. A window that has a curved top may have curved lines in draping the curtains, but the space divisions should be well planned.

Making Curtains. In the small home it is advisable to buy inexpensive curtains, make them at home, and have a new set every other year or so. Having new curtains in a living room is even more satisfying than having new clothes. Those who have only a very small amount of money to spend on freshening up a home can get the most effect per dollar by buying new curtains.



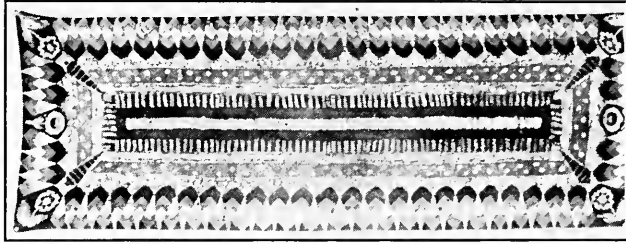
Courtesy of Marshall Field and Company

Window shades are not needed with draw curtains of this type. The curtains are hung with loops of the material itself. Note the interesting fabric on the chair.

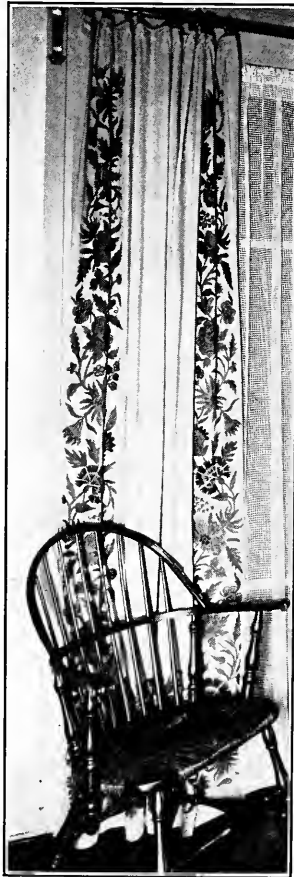


Handwoven cotton fabrics are sometimes distinctive in design. The pattern at the left is a reproduction of a Spanish textile.

A handwoven textile of good design such as the one at the right makes an ideal wall hanging.



This beautiful piece of batik could be used in many ways.



In the picture at the left the curved lines of the curtains repeat the curves in the eighteenth-century furniture.
The curtains at the right provide floral motifs, without naturalistic forms.

There are some good patterns even for ten cents a half yard at the dime stores.

Almost any woman can make her own curtains. A few hints are given here. Curtains shrink from cleaning and from the air condition in the house, so extra length should be cut. All thin curtains should be made once again as wide as the space they are to fill. Hems meant to contain rods should be very loose to allow easy movement. Net curtains should be hemmed by hand, as it is almost impossible to rip out machine stitching from net. An extra half yard of material can be concealed in a curtain by making double hems at the top and bottom. These are valuable if the curtains have to be altered later to fit other windows. The lower edge of linings for curtains should not be sewed to the outer surface; however, comparatively few curtains require lining.

Before buying materials for curtains it is well to secure as large samples of the materials as possible, for trial in the rooms where they are to be used. Sometimes three-yard lengths, or even entire bolts, are submitted for trial. If this is impossible, it is advisable to buy a yard of the material to hang for a few days, until all questions about its suitability have been settled one way or the other.

The Mechanics of the Curtain. All the mechanical means by which the curtain is hung should be concealed. Fancy curtain poles should be avoided because they are nearly always poor in design. In Mediterranean houses curtain rods are allowed to show but are very simple in line. Cranes that swing back are often desirable for side curtains. If it is necessary for rods or poles to show between the curtains, they can be painted to match the wood trim behind them. It is possible, however, to use cornice boards, simple lambrequin boards, or gathered valances to cover the rods, rings, and hooks. The boards can be painted like the wood trim or like the curtains, or covered with paper or cloth, depending on the effect desired. A gathered or pleated ruffle across the top of the curtains is often desirable where the severity of a board is not wanted. Sometimes a double or single frill on the rod connecting the curtains is sufficient to conceal it. When it is being built, a round-topped window should have sufficient space left, behind the wood trim and wall, for a straight curtain rod and straight-topped curtains, as otherwise a curved rod or a

curved lambrequin board has to be used. Curtains should be so well hung that only one movement is required to brush them aside for the sake of the sun, air, or view. Pull cords that draw the curtains are a great convenience.

WALL HANGINGS

It is often a very good plan to use a wall hanging in a room that needs a large decorated area. If the curtains and wall finish are plain, it is almost essential to have some pattern on the walls. Where pictures might be too small, too expensive, or too permanent, it is well to try a textile. Sometimes a large or important article such as a piano or fireplace at one end of a room makes it necessary to use a large wall hanging at the other end. In a dining room, if the curtains are good in design and color, a length of the same material might be hung on one of the blank walls over a piece of furniture. In studio homes wall hangings are often left unfinished and unlined as they are frankly temporary.

It is necessary to warn amateurs against the ready-made pictorial tapestries in the shops, because they are about as ugly as any wall hanging procurable. On the other hand, India prints and Tapa cloth are very decorative and very inexpensive.

MATERIALS THAT MAY BE USED AS WALL HANGINGS

Ready-made wall hangings:

India prints.	Oriental embroideries.
Javanese batiks.	Paisley shawls and prints.
Tapa cloth.	Samplers.
India tie-dye.	Crewel embroideries.
Numdah rugs.	Banners.
Fine Oriental rugs.	Ecclesiastical textiles.
American Indian rugs.	Bedspreads.
Swedish and Norwegian rugs.	Quilts.
Hooked rugs.	Coverlets.

Textiles bought by the yard:

Hand-woven materials.	Chintz.
Liberty prints.	Crewel patterns.
India prints.	Calico.
Javanese designs.	Rodier patterns.
Novelty cloth.	Any interesting designs.

Fabrics designed by first-class designers, like:

Dufy.	Reeves.
Poiret.	Deskey.
Rodier.	Sarg.

Hangings that can be made at home:

Wax crayoned panels.

Dyed panels	{	Batik.
		Tie-dye.
		Sponge.
		Blow-pipe.

Painted panels.

Block-printed panels.

Stenciled panels.

Embroidered panels.

Appliquéd panels.

Paper wall hangings:

Wall papers.

Book lining papers.

Chinese papers.

Maps.

Posters.

SLIPCOVERS

Slipcovers originated in the days when living was grimmer than it is today, and covers were necessary to protect the upholstery fabrics. They still serve many purposes such as covering upholstery material that is ugly in color or pattern, is worn out, has a severe texture like leather, or disturbs the decorative plan. Slipcovers are useful also in making a pleasant change in the appearance of furniture during the summer.

The material for a slipcover should conform in pattern and texture to the style of the furniture it is to cover. An early American chair should be covered with a material that suggests informality and quaintness such as gingham, calico, or chintz of a small pattern that takes kindly to ruffles. A more modern or a heavier piece of furniture might have a heavy plain, striped, or plaid textile and be finished in a tailored fashion, possibly with knife or box pleating and welting. Definitely period furniture should have covers that express the same idea as the period, if that is possible.

It is a mistake to have more than two slipcovers alike in any one room. A variety of materials that are related in design and color is more interesting.

Any woman can make a slipcover, provided she has patience. The procedure is somewhat as follows: Lay the material over the chair and cut it into approximate lengths roughly, allowing plenty of material. Center the pattern carefully on the back, seat, arms, and sides of the chair, using many pins, and fastening together the pieces of cloth so that the seams come over those of the original covering of the chair. Fit the pieces to the chair, keeping the material smooth, by pinning darts or gathers wherever needed, and leaving plenty of material around the back edges of the seat

to allow for the movement of the springs. Mark and cut the opening if one is needed. Then remove the cover from the chair and finish it, preferably by machine.

The easiest method of finishing the slipcover is to stitch it on the right side, then trim the seams evenly about $\frac{3}{8}$ inch from the stitching and bind with folded tape. Another method is to fit and baste material on the chair wrong side out, stitch the seams $\frac{3}{8}$ inch nearer the edge than the basting, and then turn the cover right side out and stitch a French seam. The seam then appears on the right side and looks like welting. The most difficult but the most professional way to finish the cover is to sew welting in the seams. The material is fitted on wrong side out and pinned, then removed from the chair and turned right side out. The welting is inserted by removing a few pins at a time, basting the cord securely in place, and later stitching it. Ready-made cording or welting can be purchased. It is well to buy a bolt of it, with the privilege of returning the amount not needed.

COUCH COVERS

The type of couch cover used depends upon the room where the couch stands. For use in combination study and bedroom the cover must be more reserved in color and darker than for a bedroom proper. Since a couch is rather large, the cover should not be too prominent or it will become the center of interest in the room.

The material used for couch covers should be heavy enough so that it will not wrinkle easily and should also be pleasant to touch. This last requirement eliminates some American Indian and Kis-Kilem rugs that one might otherwise want to use. In winter a soft, fine, pile rug might be pleasant, but not in summer. Heavy velour, denim, corduroy, monk's cloth, novelty cloth, or other fabrics make good couch covers in rooms where they are appropriate. Plain colors, mixtures, stripes, plaids, or checks are best, because they produce a tailored effect which is especially desirable on a couch. It is often well to use plain cushions with a figured couch cover, or vice versa, so that the amount of material of one kind will not be so large as if all were alike.

Couch covers can easily be made at home. A satisfactory cover

can be made by sewing French seams on the outside. A box-like cover that just fits the couch is often desirable. If the couch is regularly used as a bed, the cover should be large enough to permit the bedding to be kept on the couch during the day. A deep hem on a couch cover is ordinarily preferable to a pleated ruffle. One length of a wide, very heavy pile material that hangs to the floor on the front and ends of the couch makes a good couch cover without being cut in any way. For a bedroom couch a large India print may serve as a cover with the addition of a plain cotton border if the print is not large enough. Textiles distinctive in design and texture should be sought for use as couch covers.

BED COVERS

Bed covers should suit the atmosphere of the rooms where they are used. In Early American rooms there may be handmade covers such as patchwork quilts, candlewick spreads, woven coverlets, or peasant spreads from other countries. India prints, chintz, calico, plaids, or checked materials are also suitable for bed covers in such rooms. Bedspreads are often made from cotton taffeta, upholsterer's sateen, plain English broadcloth, arras cloth, slipcover cloth, colored cotton crepe, or unbleached muslin. A bedroom of very feminine type may have a taffeta or a similarly fine bedspread. For a room shared by a man and a woman, the bedspreads and other textiles should not be too feminine in feeling. The bed cover in a man's room should be heavy and rather dark, such as brown corduroy. Usually the bedspread should be patterned if the carpet is plain.

In a small home, bed covers should not be too good to use freely. If a busy woman wants to lie down for a few minutes' rest without removing her shoes, the spreads should be dark enough to permit this. There should be a folded shawl of harmonious color and pattern on the bed for use by anyone who lies down during the day.

TEXTILES FOR TOPS OF FURNITURE

Although some table tops are so beautiful that they should not be covered, most tables and case furniture need a bit of fabric to lessen the severity of the plain wood and to add color

and pattern to the room. These pieces should be selected with care, because there is a chance for variety and beauty in them, although in many homes they are commonplace. Among the poorest are the hand-embroidered ones with foolish little sprays of natural flowers carelessly sprinkled around on them. Well-designed white mats should be dyed if necessary to fit the color scheme where they are used.

In elaborate homes all the mats should agree in their fine quality, but should have variety. Chinese embroidery appearing on several tables and cabinets in a room produces a monotonous effect. Old brocades, damasks, old velvets, and rare embroideries are suitable for fine traditional rooms. A small, fine Oriental rug might be placed on a large table in the winter time. It is difficult to find lace suitable to use on wood, because there is little textural relation between lace and wood; however, the heavier laces with solid parts and angular designs are often used.

For the table tops in a rustic home, woven grass mats, felt mats, or muslin squares decorated with bold designs in wax crayon are all in the right spirit. In a simple cottage small braided mats, hooked mats, hand-woven mats, or appliqués might be used. Even pieces of cardboard that have been beautifully decorated with poster paint are usable on table tops. Three or four overlapping sheets of colored papers in adjacent colors are interesting to use on tops of furniture for a few days.

On a table it is possible to use a cover slightly smaller than the table top, or a runner, or some small mats under the articles on the table. A runner may be placed on an upright piano, so that it hangs over the ends about six inches. A grand piano needs no fabric on it. Placing a textile askew on a piece of furniture is without reason because it violates structural lines.

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NOTE: *See also* bibliography on Creative Work (page 385).

CHAPTER 20

FURNITURE

DESIRABLE CHARACTERISTICS OF FURNITURE

1. Utility.
2. Comfort.
3. Beauty (distinction in design, color, and texture).
4. Character (expressiveness).

Utility. Utility is the first test of a piece of furniture. Unless it is useful it should not be given space in the home, regardless of its beauty or sentimental association. Space is so important that any article of furniture that is not used should be removed. This applies to extra tables and chairs, as well as to pedestals holding urns, and obsolete phonographs. Families have very different needs, however, so that the furniture that would have utility for one group might be useless for another. For example, if a member of the family likes to lie beside a living-room window and read, a sofa in that place is preferable to a love seat. For a small apartment, where it is necessary to provide an emergency bed sometimes, it is unwise to buy a Duncan Phyfe sofa, when it is possible to procure a good-looking couch that can be transformed into a bed. A storage box in the bottom of a couch is an additional advantage in small quarters. Sometimes double purposes make furniture more valuable, as the radio that serves as an end table, the low bookshelves that can be used as a seat when a large group is to be accommodated for a short time, or the useful electric cabinet that is a heater in winter and a cooler in summer.

Strength is regarded as such an important factor in utility that a section of this chapter is devoted to the proper construction of furniture.

Comfort. Comfort is an important requisite of furniture. Comfortable seating furniture does more to make a room appear inviting than any other furnishing. It should be understood that

huge chairs are not necessarily more comfortable than others. Chairs lower than usual are inconvenient for old people. There are standard measurements for chairs, and the safest policy is to use chairs which have them. Every one should choose the chair intended for himself by sitting in it, the best of wives not being qualified to select her husband's easy chair. An ottoman in the living room is conducive to comfort as it can be used with an upholstered chair for lounging. Dining-room chairs should have upholstered seats and should be exactly the right height for the table. Tests have shown that comfortable beds are necessary for complete rest. The individual who is to use a bed should select it, so as to be sure of getting the right degree of softness. All the furniture in a home should be shod with smooth metal disks so that it can be moved easily.

Beauty. The beauty of a piece of furniture depends upon good design, good color, and interesting texture. Distinction comes through the use of unusual designs, colors, and materials.

Design. Design is so important that only well-designed furniture should be purchased in any price range. With all the poorly designed furniture in the shops it is indeed an achievement to avoid it. It is now possible, however, to procure furniture that is the product of the best designers in the country and is sometimes manufactured in their own shops.

There should be a pleasing variety in the designs of articles of furniture to be used together. Furniture sets or suites are monotonous and to be avoided, particularly in small houses. A sofa and two chairs alike ruin the appearance of a small living room. Bedroom furniture too should have the charm of variety.

Color. Color in furniture has been treated fully elsewhere, but it can never be stated too often that it should harmonize with the color scheme of the room. Painted furniture should be used more than it is, for it provides a happy way of contributing more color without the addition of useless things.

Texture. Texture in furniture may be so unusual that it is distinctive. For example, some of the Spanish Colonial reproductions have iron bands, leather seats, and rope cords that support chair cushions. Of course the texture of the wood furniture and the upholstery covering should harmonize with the rest of the furnishings in the room.

Definite Character. Definite character is a desirable quality in furniture. For example, a piece expressing informality in an unmistakable way is better than one of no particular character. It is necessary, of course, that the furniture should express the same idea as the house where it is used, and that it should be compatible with the personality of the owners.

FURNITURE MATERIALS

Wood. Wood is used for about nine tenths of our furniture. Its popularity is natural because it is generally available, has beauty in itself, is flexible to use, is not hot or cold to touch, and is not noisy under impact. Wood has been much abused by craftsmen who have had less regard for their materials than for their tools. They have often failed to see that the beauty in the grain, and the color of the wood itself were usually superior to anything they could add to it. Modern furniture, however, often features the natural beauty of the wood without adornment of any kind.

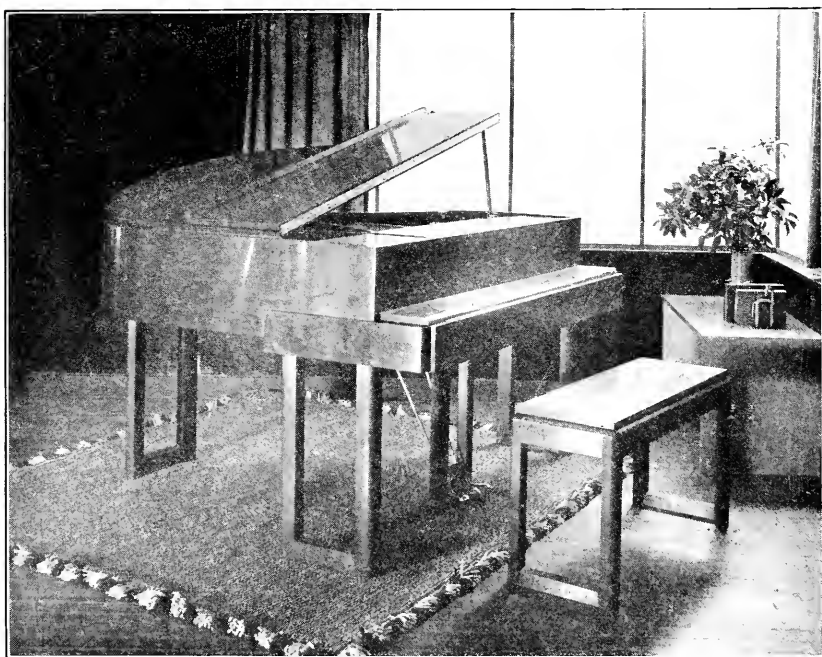
Nearly all woods can be roughly grouped in two main divisions, hardwoods and softwoods. The hardwood trees are those that shed their leaves in the fall, like the oak, maple, gum, and walnut; the softwood trees are those with needle-like leaves which they retain during the winter, like the pine and spruce.

During 1928 about 88 per cent of the wood used for furniture in the United States was native hardwood, 3 per cent was imported hardwood, and 9 per cent was native softwood. The following figures from 1928 approximate those compiled by the United States Department of Commerce and report the wood used for furniture in units of 100,000 board feet.

AMERICAN HARDWOODS		IMPORTED HARDWOODS		AMERICAN SOFTWOODS	
Gum (red and sap)...	500	True mahogany.....	40	Spruce.....	35
Oak.....	170	Others.....	8	Douglas fir.....	22
Poplar.....	150			Southern yellow pine..	22
Birch.....	115			Red cedar.....	14
Maple.....	100			White pine.....	11
Chestnut.....	78			Others.....	25
Tupelo.....	60				
Walnut.....	50				
Beech.....	40				
Others.....	83				
<hr/> Totals.....			<hr/> 48		<hr/> 129
	1,346				



The interior above shows a small spinet grand piano which is designed for use with Colonial furnishings, and adaptations.



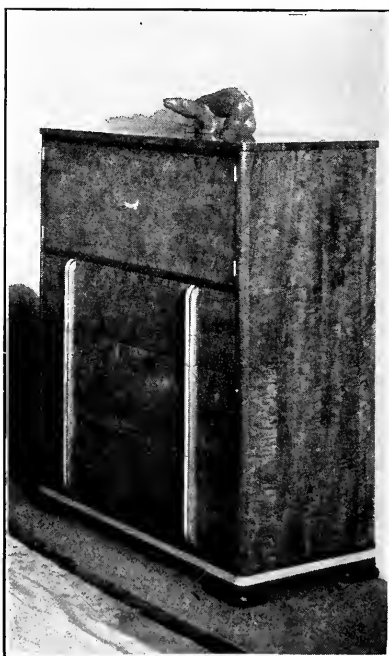
Courtesy of Russel Wright Studio

This modern baby grand piano was designed by Russel Wright. Beauty is achieved by elimination of all trimming and by the relation of component parts. This piano is not properly placed however to suit the lines of the room where it stands.



Courtesy of the Standard Gas Equipment Corporation

This stove, designed by Norman Bel Geddes, is entirely functional and yet has finely related spaces.



Courtesy of the Johnson Furniture Company

A non-committal piece of furniture like the one at the left may be used either in the dining or in a bed room if it is in proper scale.

Jolly painted figures add interest to this bed for a child's room.



Courtesy of Lullaby Furniture Company

Walnut. Walnut, called *juglans* by botanists, is almost perfect for furniture making as it is workable, durable, and beautiful. About fifty years ago walnut furniture passed through a very ugly period when it was highly ornamented and stained dark, and as a result came to be regarded with disfavor. Now that it is handled more simply and with lighter finishes, so that the natural beauty of the grain shows, it is again appreciated.

Much of the furniture used at the present time is made of walnut or walnut veneers. In this country the term walnut ordinarily refers to American black walnut, but the butternut is a member of the same family and is called white walnut; there are also European and Oriental walnuts, some of which are not genuine walnuts. Circassian walnut comes from the Caucasus and is prized for the pattern produced by its gnarled fibers.

Oak. There are two general groups of oak woods, the red and the white. This wood is rather heavy, hard, and tough, but is easily worked with tools; the grain is interesting though rather coarse. The red oak and any quarter-sawed oak are popular. Quarter-sawing is cutting a log into quarters and then into boards by cutting alternately from each face of the quarter—a more costly process producing more beautiful grain than ordinary cutting. There was also an ugly period in the use of oak, the recent golden oak era, that made oak disliked by people of taste. At the present time, oak is returning to favor with the interest in Early English, Spanish, and French provincial styles. Usually oak pieces are rather large, solid, and masculine in effect so they should not be used in small rooms.

Maple. There are two principal varieties, hard and soft maple, with the Oregon maple about halfway between the two. Hard maple is best for furniture because of its great strength, its hard smooth surface, and fine light reddish brown color. The grain is usually straight, although veneers of curly and bird's-eye maple are prized. Maple is one of our choicest furniture woods, suitable for dining rooms, bedrooms, and living rooms. It is commonly used for reproduction of early Colonial furniture, and is also utilized for commonplace furniture and for frames of furniture, drawers, stretchers, and for applications in which strength is very important.

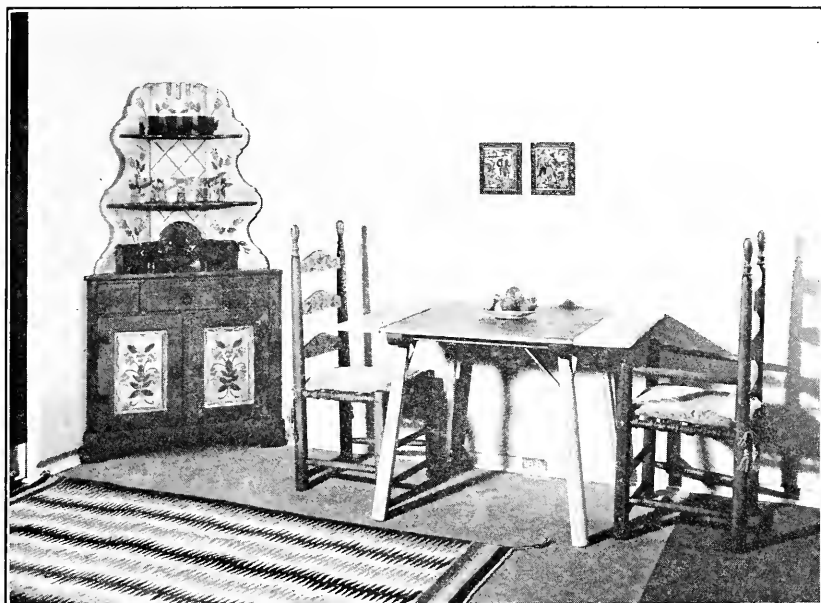
Gum. Red gum is the name of the tree and also of the heartwood of the tree, which varies from rich reddish brown to dark chocolate brown in color. Sap gum is the name of the sapwood of the same tree; it is light pinkish in color. Gum is a recent addition to the furniture woods, as its use has been made possible by modern methods of seasoning the wood. Formerly it became twisted while drying. Now it is one of our most important hardwoods although it splits and becomes dented rather easily. It has a pleasing grain and color and takes finish so well that it is often stained to imitate other woods. It is used for the less important parts of mahogany pieces, posts and rails being made of red gum and the veneered panels of mahogany. Furniture manufacturers consider that this substitution is perfectly legitimate provided the piece is not sold as all mahogany.

Tupelo and black gum are also called gums but are not botanically related to the gum. They are harder and heavier than red gum and in color range from white to grayish brown. They are almost identical, but the tupelo is considered to be superior. Black gum has a ribbon stripe when quartered. These gums are used for kitchen furniture and for hidden parts of furniture.

Birch. Birch is considered to be one of the strongest furniture woods. It takes and retains finish well over its fine grain, and it can be made to imitate costlier woods. It is combined with other woods for strength in ply wood and is also used in the construction of early provincial pieces and bentwood.

Ash. White, green, and black ash all have white sapwood. The heart wood of white and green ash is light grayish brown; black ash has darker heartwood. Ash is desirable furniture wood as it has a nice grain, is fairly strong and hard, is easily worked, bends well, and does not warp. Black ash is not quite so satisfactory as the others. Ash is sometimes used for medium-grade furniture and for concealed parts, but it is not common.

Other Domestic Hardwoods. Beech is a plain, strong wood. Chestnut resembles oak and is used for outdoor and simple indoor furniture. Cherry is strong and beautiful in grain and color but is very scarce. Elm is a durable plain wood. Holly is a hard white wood used for inlays. Yellow poplar and hickory are strong, tough, and elastic, but hickory shrinks and is attacked by boring insects. Pecan is the most-used of the hickory group.



Courtesy of Mandel Brothers

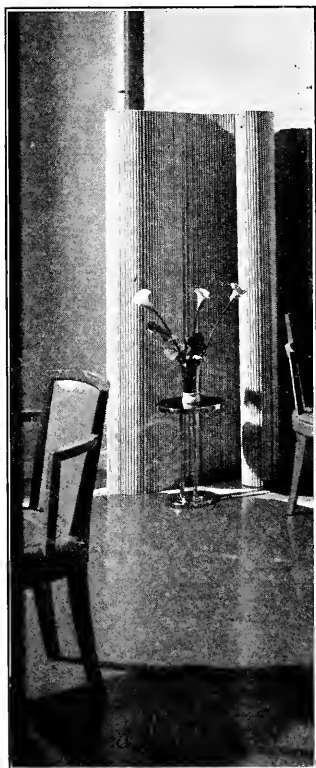
A desirable type of painted decoration is shown on this furniture which is made for use in small homes.



Various parts of this seat may be used as separate chairs when desired.



This cabinet contains both a heating and a cooling plant.



The tambour screen shown here is unusual and convenient. A mirror screen is particularly useful in a small home, where it makes narrow quarters appear more spacious.

Sycamore is used for concealed parts of furniture mostly, although it has grain. Cottonwood is soft and uniform in texture.

Domestic Softwoods. Many western softwoods are used in furniture manufacturing, being especially valuable because they are flexible. Western fir, spruce, hemlock, red cedar, pine, white pine, and redwood are all employed. Southern yellow pine is used for common furniture. Eastern red cedar is used largely for chests, because of its fragrance and its resistance to moth larvae.

Imported Hardwoods. True mahogany is the best known of the imported woods. It comes from the West Indies, and Central and South America. Many other similar woods outside these areas are called mahogany, such as the African mahogany, but are not so strong as the true mahogany. The purchaser of mahogany furniture should try to find out where the wood came from, so as to know what she is getting.

Prima-vera is produced in Mexico and Guatemala. It is creamy yellow, but is sometimes called white mahogany as its grain is like mahogany. The Philippine hardwoods, tanguile and red lauan, come in many colors from pale to deep red-brown. Rosewood, a red-purplish wood from Brazil, is used for veneers, as it is hard, heavy, and straight grained. Satinwood now comes from Ceylon and the West Indies. The grain is fine, dense, and even, and the surface is satiny, so it is used for veneers and inlay. Other imported hardwoods are purple heart, ebony, loa, hura, omboyna, padauk, snakewood, teak, tulipwood, and zebrawood.

Willow, Rattan, Reed, and Fiber. Technically only willow furniture should be called wicker, but often the term is meant to include rattan, reed, and fiber furniture also. Willow is the only native wood that can be woven. Rattan is an Asiatic vine. It does not take color, so it is sometimes scorched by a blow torch for decoration, although this type of decoration is usually poor. Reed is the heart of the rattan left when the hard outer covering is taken off. It is usually woven like willow and is used in making seats. Fiber is a wood pulp or paper product consisting of strands wound around wire, which is woven into furniture. This furniture is often inexpensive, colorful, and well designed.

Seasoning of Wood. Lumber from the sawmill must be seasoned or dried until its moisture content is from 5 to 8 per cent before it can be used for furniture. Natural air drying usually

reduces the moisture content to 15 per cent, after which kiln drying completes the seasoning. Improper or inadequate drying is not evident when furniture is purchased, but warping and shrinkage presently show. A reliable manufacture will guarantee the proper seasoning of the wood that he uses.

Veneering. There are certain freak logs and stumps that have eccentric figure and grain. These are cut up as thin as possible so that the interesting figure will not be wasted, and are used as veneering. A small amount of veneer wood is produced by sawing and slicing, but nearly all is made by rotary cutting. In this process the logs are first steamed or boiled and then turned against a knife, making a continuous sheet of very thin wood, which is dried by air or heat.

In plywood or veneered construction, several layers of wood are glued over each other with adjacent grains at right angles. The inside layers are made of plainer woods and the surfaces are usually made of more beautiful woods. It is economical to utilize plain or blemished wood for the core of veneered surface, and to spread the area of rare and beautiful woods about thirty times by using them as veneers rather than as solid wood.

Most of the furniture made today is of veneered construction, as it is more beautiful, more serviceable, and more economical than the solid wood. Veneered wood makes interesting figures and curved shapes possible in furniture. Well-built veneered furniture is equal to and often superior to solid-wood furniture in strength. It offers much better resistance to changes caused by the dry air in our homes than does solid wood. A properly made veneered panel is said to be 80 per cent stronger than solid wood.

Veneered construction may be very unsatisfactory, however, through inferior workmanship, poor glue, or unseasoned wood. Sometimes attempts at matched panels result in unpleasant failures.

Solid Wood. There are certain advantages as well as disadvantages in solid-wood construction. Solid wood can be carved, and it can be chipped or worn or planed down without danger of showing other wood underneath. It does not peel or blister and there is no danger from poor workmanship. Solid woods, however, may check or split from the lack of humidity in our heated homes. This danger is minimized by making a part such as a table top

of three strips, and sealing all the surfaces of the wood, the back as well as the front.

FURNITURE CONSTRUCTION

It is difficult to examine the structural features of a finished piece of furniture. Chairs can be turned upside down, and drawers can be pulled out, but the salesman has to provide information about the joints and other features. If the bottom of a piece of furniture is well finished, and has no nails in it, that is a good sign. Legs and posts should be examined to see whether there are short lengths of grain that might crack off; built-up legs should be examined with care. Joints must be taken on faith, so it is well to seek reliable manufacturers and distributors. Joints may be of the mortise-and-tendon or of the dowel type. They seem to be equally good, although the dowel is used for most of the finest furniture made today. In the mortise-and-tendon joint a small block on one piece of wood is glued into a cavity on another piece. The dowel joint consists of a wooden peg, for which holes are bored in both the pieces of wood to be joined. Cylindrical dowels are best, if grooved spirally and longitudinally to take care of air bubbles. Too many dowels close together may weaken structure. Corner blocks, triangular in shape, are used to reinforce corner joints in all good furniture.

Carving. Furniture procurable in the shops today is practically all machine made. In the very finest furniture the finishing of the carving is done by hand. Wood compounds are sometimes used in place of carving, as they look like wood when stained or painted, but they are likely to chip or even fall off. The buyer of furniture should realize that this is a substitute for carving, and is not costly. Sometimes carved portions are glued to a furniture piece, instead of being carved from it. This is less desirable and less expensive than carving the piece itself. Sometimes imitation carving is pressed into wood that has been softened. This is a poor way of decorating and should be discontinued. The modernists say that since carving is a handwork process it should not be used on machine-made furniture at all; it belongs to the time of handwork, previous to the machine age.

Inlay and Marquetry. Inlay is a form of decoration in which contrasting segments of wood, bone, ivory, or metal are set into

grooves made to receive them. Marquetry refers to an elaborate type of inlay, using colored wood, ivory, and shells over an entire surface. This is often put together in a sheet of thin veneer and then glued on the article to be decorated. When the design is sunk into solid wood it is called intarsia. Overlay or onlay refers to decoration produced by gluing segments of wood to the surface of a panel. Imitation inlay can be made by painting; this much inferior type of decoration should be recognized by the purchaser of furniture.

Finish. The ideal finish for furniture is a lustrous, eggshell, semi-gloss rubbed to a soft glow. Very shiny hard varnish finishes are offensive, making wood appear almost metallic. Wood should look like wood, and all its natural beauty should be preserved.

After the wood in a piece of furniture is sponged, sanded, and dusted, the staining, filling, and final finish with oil, wax, varnish, or lacquer are applied. Fine transparent stains are now available, so that dark, muddy ones can be avoided. Many woods are more interesting without stain of any kind, wax alone providing a fine protective covering. A coat of filler closes the pores of the wood so that they do not collect dust. Any of the finishes named above are desirable if they suit the texture of the furnishings with which they are used. They must be properly applied, well dried between coats, and thoroughly polished. Wax is often used as a finishing coat on lacquer or varnish.

Painted furniture is often desirable, to mix in with other pieces. The little painted wreaths or nosegays sometimes stenciled on furniture, however, are usually unrelated to the article that they decorate, in design, scale, or character. They are in addition generally poor in design, in fact, they are often just pictures of flowers and not designs at all. These decorations should not be confused with the quaint colorful flower painting used by European peasants on their furniture.

Upholstering. Upholstering on furniture depends largely for its real worth upon its inner construction. Two easy chairs that look exactly alike may actually be so different in the quality of inside materials and workmanship that one is worth five times as much as the other. The purchaser has to depend upon the integrity of both the manufacturer and the retailer when he buys

upholstered furniture. Important pieces should be bought in reliable places which guarantee their goods.

The frames of upholstered furniture are usually made of ash, birch, chestnut, or hard maple. These woods are strong and take glue and finish well. Gum and pine are somewhat less desirable and are less expensive. The base for the springs may be of textile webbing, steel webbing, or wooden slats. All are satisfactory if they are strong and placed so that deep springs can be used, to give comfort. The coiled springs are made of enameled high-tempered steel wire. They are fastened together, and to the webbing and to the frame, with strong hemp twine. A layer of burlap or canvas is placed over the springs. The stuffing is placed over this, and it in turn is usually covered with a pad of cotton which makes a smooth surface for the lining and covering material.

Materials that are used for stuffing are long, curled hair (horse), short hair (hog), down, kapok, palm fiber, moss, tow, cotton, and excelsior. Unscrupulous manufacturers use papers, dirty old clothes, carpets, and old mattresses as stuffing for new furniture, sometimes without fumigating them. Some states require a label or guarantee as to the kind of stuffing used in upholstered furniture and mattresses, but even so, regulation is difficult. The buyer should ask for the state label or other assurance that she is getting new materials, provided she is paying enough to demand them.

Curled horsehair is one of the best stuffings because of its resiliency. Cattle hair and hog hair are somewhat less desirable. Used hair from old auto seats is to be avoided. Moss is a vegetable growth from the South, which, after the outer case is rotted away, closely resembles hair. Palm fiber consists of shredded palm leaves. Coir fiber is from the husk of the coconut and is not so good as palm fiber. Kapok is a soft, silky fiber which encloses the seeds of the bombax tree, grown on the island of Java. Tow is used a great deal as it is less expensive than hair or moss. It is the crushed fibers of flax straw grown in the north central states and Canada. The tow bug often accompanies this stuffing. Cotton stuffing may consist of the regular fibers used for spinning or the shorter "linters" which are not so desirable. Excelsior is shredded wood that is sometimes used in cheap furniture. "Wood wool" is only a fine grade of excelsior. Down is the soft plumage next to the skin of birds and fowl and makes excellent but costly stuff-

ing. Feathers are often mixed with down to give it body, goose feathers wearing better than chicken feathers. Loose down cushions are used extensively on seating furniture.

Textile Coverings. A person selecting upholstered furniture should inquire whether the articles may be covered with textiles other than those used on the floor samples. As this is usually the case, one may first find a piece of furniture that is satisfactory in line and then choose a covering material that suits one's own scheme in character, color, and texture.

The fabrics commonly used are the printed textiles such as linens, toiles de Jouy, and warp prints; the decoratively woven materials such as damasks, brocades, brocatelles, armures, reps, and denims; the pile fabrics such as velvets, velveteens, corduroy, plush, and friezes; the smooth silks and satins; crewel and needle-point embroidery; and composition materials such as Rayon and Cellophane. Leather and the new waterproof materials are desirable for certain types of furniture.

Durability in textiles for furniture covering is extremely important and does not depend upon price. The coarser materials usually wear well and clean well. Texture is one of the first considerations, as the material must never be scratchy or harsh, but should be pleasant to touch.

Mahogany furniture of rather small size should never be upholstered in coarse, large-patterned material, nor should oak be upholstered in smooth, pale silk. It is evident that the upholstery fabric on a piece of furniture should agree with it in texture, size, and color.

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CHAPTER 21

ILLUMINATION

Artificial light has been an important influence in the growth of civilization. The development of lighting is an interesting study because of the constant changes in it. Electricity effected the greatest single improvement in lighting, since it reduced simultaneously the labor, dirt, heat, and the danger of fire that were connected with other forms. Electric light is also cheap enough for all, wherever it is not controlled by private interests.

The appearance of a home at night depends considerably on the way it is lighted. Lights that are too strong or are badly placed can spoil an otherwise beautiful room. Central ceiling fixtures were customary when electric light was first used, but experience has proved that they are undesirable, because the single source requires a powerful light that is necessarily glaring. Ceiling lights naturally attract attention to the ceiling, an uninteresting place, and are unsatisfactory for reading or special work. Wall lights too are being dispensed with, which is a relief to anyone who likes a room to be restful in effect, or who objects to fixtures that interfere with picture hanging and furniture arrangement.

It is now generally agreed that two types of lighting are required for comfortable living, namely, localized and general. Localized light, which is direct light, is produced in particular places by portable lamps. This type of light is necessary for reading and working and is often desirable for conversation. It is important to avoid unpleasant glare in direct light. Several lamps distributed throughout a room give the mellow light that is generally wanted in a home, and light up the part of a room that is used.

General light, which is usually indirect, is thrown upon a light-colored ceiling and diffused over the entire room. It is intended for those occasions when uniform lighting is desired. The easiest way to procure this is by means of indirect floor lamps. These

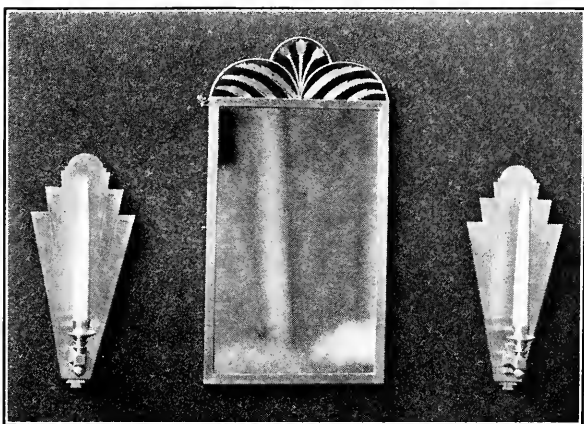
sometimes look like other lamps but have a special reflecting device which can throw a powerful light upon the ceiling, without revealing the source. Some of them can also be used for reading, as they are equipped for both types of lighting. In new houses an indirect lighting system should be installed above the picture moldings, above windows and doors, or elsewhere in the structure. Lights can also be placed behind ground-glass panes set flush into the walls or ceiling. The criticism is made that indirect lighting attracts attention to unimportant parts of the room. Although the criticism is justifiable, indirect lighting is the only restful general lighting that we have to date.

Moldings for indirect lighting may have interesting concealed borders of tin forms, such as triangles, that throw shadow decorations on the walls and ceiling. These shadow forms can be varied considerably by turning on every other light, or every third light, or in similar ways. Colored bulbs can be used too so that a change of color scheme can be managed as well as a change of design. When this idea has been well developed it is possible that we will no longer be satisfied with permanent decorations, but will want patterns that can be changed by pushing buttons.

LAMPS AND LIGHT FIXTURES

Great care should be taken in selecting lamps and fixtures. One should not skimp on them in order to buy more valuable furniture, because at night lamps are the most evident articles in a home.

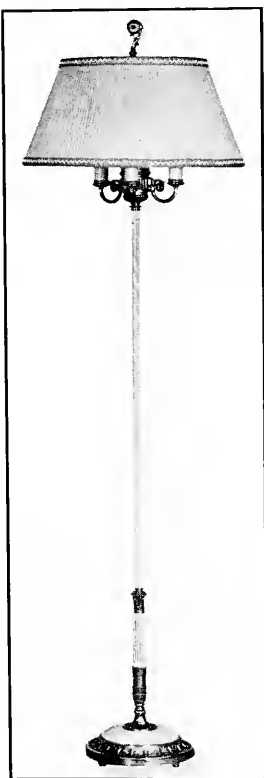
Design. The designs of lamps and fixtures obtainable in the shops are generally poor. A woman of taste might look at hundreds of lamps without finding one that she could use. Possibly the designs are thus inferior because electricity is so new that it is hard for designers to think of suitable media for it. For example, electric-light globes are sometimes made to represent flame on imitation candles, or electric light is used with containers suitable for holding kerosene, because we are accustomed to light in these connections. But such mistakes are mild compared to the confused, elaborate designs of most of the lamps and fixtures available. The greatest need is for more simplicity. The conveyors of light should be quiet, since light itself is so conspicuous. When the



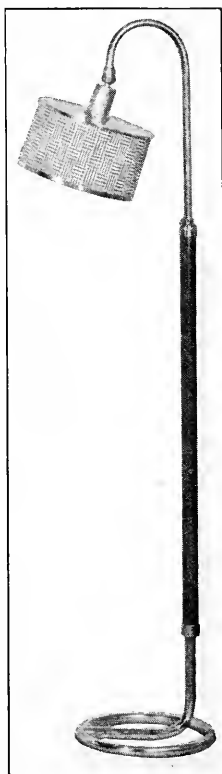
Courtesy of American Swedish News Exchange



A



B



C

A. This ultra-modern lamp is usable only with modern furniture. Pleasing transition is employed in the design.

B. Too much ornamentation at the base and at the top of the standard detract from the appearance of this lamp. The shade is very good, however.

C. Note the line agreement in the shade and base of this excellent adjustable reading lamp.



This is a conservative type of lamp that is generally pleasing.



The base and the shade of this poorly designed lamp are in no way related.



This modern lamp has good design quality.



The metal console lamp shown here is intended for use on a narrow table.

people demand simple designs, the merchants will provide them. As it is now, many decorators have special fixtures made from their own designs, and many home makers make lamps from attractive pottery or porcelain bases.

The relation of the base to the shade is an important factor in the design of a lamp. The shape of the base should determine the shape of the shade; for example, an angular base and an angular shade are harmonious, and a round base usually calls for a round shade. The relative sizes of the base and the shade should be carefully considered, because both top-heavy and base-heavy lamps are common. It is important also to have the shade come down over the base just enough to make the lamp appear to be a unit. It is well to try many different shades with each base before making a selection.

Lamp shades should have little or no decoration. Unfortunately pictorial lamp shades are still to be found in the shops. It ought to be evident to anyone that landscapes, portraits, or flower pictures do not belong on lamp shades but in frames hung on the wall. An ornamented base requires a plain shade, and an ornamented shade requires a plain base, unless the same design is used on both. Restraint in the decoration of both shades and bases is recommended, because electricity itself is so unsentimental that it should be clothed in a very tailored fashion.

Color. All lamp shades should have warm colors as it is natural for light to be warm. If an otherwise satisfactory shade is not warm enough in color, it can be lined or interlined with warm-colored material, or it can be painted a warm color inside, or colored bulbs can be used to provide colored light. Soft rose, amber, or cream throw a pleasant glow on faces, whereas cool tones take the color from them. Since lamps should harmonize in color with the scheme of any room, it is unwise to use white lamps unless there is white elsewhere in the room. In a violet room, it is sometimes necessary to have a violet light because ordinary light is yellowish and will gray the violet. With silver-colored-metal lamp bases, cool-colored shades are good, but they should be lined with warm colors; warm-colored shades are better with brass, bronze, or copper bases. With an ornamented porcelain base, it is sometimes well to use a shade decorated only with a few stripes of the same colors as are used in the base.

It must be recognized that colored bulbs, colored lining in lamp shades, and colored ceilings and walls absorb light, and necessitate the use of more light than white ones. The artistic effect produced by the use of color usually makes up for the additional cost of lighting it.

Character. Lamps and fixtures must, of course, agree in character with the other furnishings of a room. They should be fine in an elegant home, and sturdy in a more unaffected home. Of the metals, brass, copper, and silver should be used with fine furnishings; pewter, aluminum, tin, and iron are better with heavier or plainer things. Porcelain bases are suitable for polished surroundings; pottery, heavy glass, and wood, for unpretentious homes. Shades of silk or pleated parchment are suitable for use with the finer bases; plain parchment, metal, coarse cloth, paper, composition, or mica shades harmonize with the heavier bases used in less elegant homes. Fortunately the much beruffled, befringed, and bedraggled boudoir type of lamp shade is now a thing of the past.

Rooms definitely period in feeling should have lamps and fixtures that are in keeping. One decorator says that she can make a period room out of any plain room by providing the correct lamps and curtains.

Lamps and fixtures are often too large for the rooms in which they are placed. This is sometimes the result of selecting them in large rooms for use in small rooms.

Making Lamp Shades. Since it is possible to buy ready-made wire frames, it is easy for a woman to make some of her own lamp shades. Those that are covered with textiles are easily made because the stitches can be hidden with braid. Very rough cotton fabrics or gathered chiffon are equally satisfactory to use. Unusual textures should be sought for this purpose. Paper and parchment are more difficult to use than textiles.

SUITABLE LIGHTING FOR EACH ROOM

The lighting used in any room depends upon the needs of the occupants and the activities carried on there. When a house is being built the location of the lights should be carefully planned to suit the family needs, because the initial installation should be complete if possible. There is an instrument that tests the

amount of light in any part of a room and is helpful as a guide for proper lighting.

Hall Lights. A hall may have a direct or an indirect ceiling light. It is also possible to use a table lamp or a floor lamp as part of a group of furniture in the entrance hall. In the main hall there should be switches for upstairs and down.

Living-Room Lights. Portable floor and table lamps for reading or conversation, and indirect ceiling lights for general illumination, are the best solutions for lighting the living room. There should be an adjustable lamp for each member of the family. A double or triple outlet in the baseboard or floor beneath each wall is not too many for convenience. It is well to leave some corners in a room unlighted for contrast with the lighted places. Candle light is often pleasant for the living room. It is easy to find good-looking candlesticks, but it is difficult to find simple, well-designed sconces, candelabra, or torchères for candles.

Some special lights for the living room include those for statues and pictures. People who really love pictures want to see them in daylight, because artificial light changes their colors. Special blue bulbs help to give the daylight effect. This light can not be used throughout a room, however, because it is unbecoming to people. The mantel shelf should have a depressed place in which to conceal the lamps for the over-mantel picture. Some pictures are lighted by special lamps standing on tables under them. Special lighting arrangements attached to pictures are too elaborate for home use and usually result in electric cords being strung around untidily. They also make the pictures seem more important than the people in the room, because lighted areas attract the attention. A house built now should provide architectural lighting for pictures. The bulbs might be concealed under a cornice board that throws the light downward on the pictures.

A piece of statuary might be placed on a cabinet that has a glass top over a concealed light, all above the eye level. Sometimes lights concealed inside cabinets and desks are desirable.

Dining-Room Lights. There is a difference of opinion as to the use of ceiling lights in dining rooms. Among several possibilities is indirect lighting reflected from the ceiling, produced by reflector floor lamps or by bulbs concealed above special moldings. Lights behind ground-glass panels in the ceiling are very satisfactory. There are interesting modern table centerpieces

and lamps combined that give out a pleasant light. Hollow glass sculpture with fixtures inside, which is suitable for table illumination, is also available.

The most delightful way to light the dining table is to use tall candles which are above the eye level of the diners. Candle light is soft, friendly, and becoming, and its flickering, uneven quality gives it additional interest. There should be no shades on real candles.

Bedroom Lights. Bedroom lights should usually be local lights, in the places where they are needed. There should be no fixed wall lights, but a good solution for the lighting of the dressing-table mirror is to use a pair of portable wall lights on tall standards that stand with one side flat against the wall. Lights attached to either side of the mirror are satisfactory, if they are not too close together. A light at the top of the mirror is often used. An excellent dressing-table light is one that hangs over the table not far above the head of the seated person. A pair of tall decorative lamps on the dressing table are sometimes preferred to lights attached to the mirror. The important point in placing the mirror light is to see that the light falls on the person rather than on the mirror. Some women think it necessary to have a strong central ceiling light in a bedroom, to be used for a critical appraisal of one's costume and for fitting clothes. The lamp for reading in bed should be whatever kind one prefers, except that it must be adjustable so that the light will shine on the book and not on the face of the reader. A desk should have its own lamp. In at least one bedroom there should be a special master switch to light the whole house, in case of an emergency.

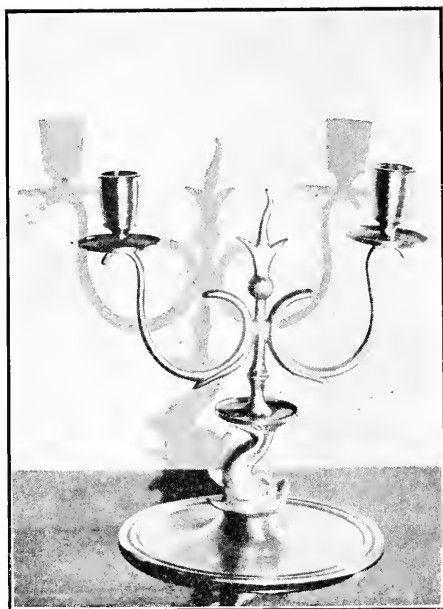
Bathroom Lights. Bathrooms usually have a ceiling fixture, which should be near the mirror, if there is no mirror light.

Kitchen Lights. The kitchen should be particularly well lighted. It is better to have wall or ceiling lights over the working places than it is to have one central ceiling light which throws the worker's shadow over the sink or stove. A central light in addition to the other lights is convenient. Some of the new compact units of sink, work table, cabinet, and refrigerator have concealed lights that illuminate only the table and sink and the inside of the refrigerator. This is very pleasant as well as useful lighting, but must be recognized as additional expense in installation and operation.

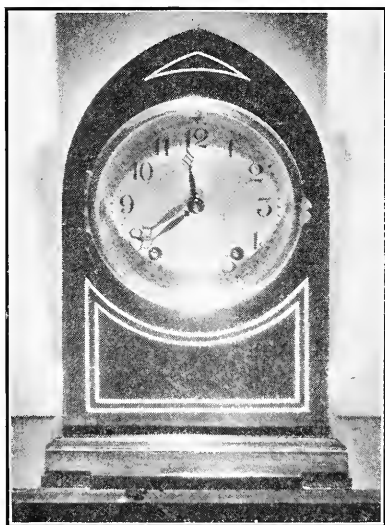
Concealed lighting over the sink, stove, and work table helps to make this a convenient kitchen.



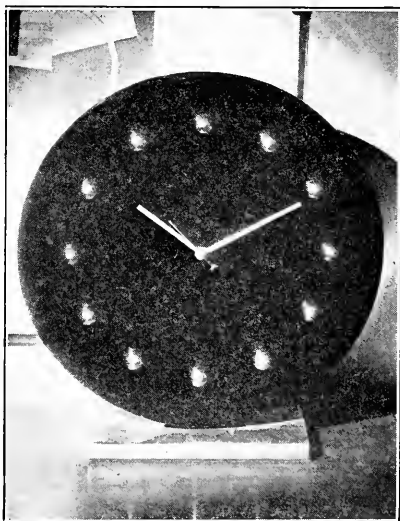
Several kinds of lighting are demonstrated in this picture. The lamp gives both direct and indirect light, the bookshelves have concealed lighting of their own, part of the light from the ceiling comes through ground glass and part is reflected from bulbs concealed behind moldings.



Two candle holders of interesting designs are shown here.



This clock has good lines; and can be used with any type of furnishing.



This extremely modern clock has metal balls to mark the hours.

CHAPTER 22

ACCESSORIES

The appearance of a home depends very much upon the accessories. In selecting them there is an important opportunity for creative expression, because it is possible to make very original choices in small decorative objects. In choosing furniture, one is limited to rather standardized articles and styles, unless one has handmade furniture, but with accessories the experimental attitude is not restricted. Designers feel free to play with designs for small objects, and home makers are willing to try unusual small things, because they are not costly.

Furnishings depend so much upon accessories for charming effects that it is possible for the very same furniture to appear uninteresting in the model apartment of a furniture store, but distinctive in a home when used with personal accessories. Personality is revealed in accessories much more fully than in furniture, as they show what the members of a family are like. Some of the telltale things are books, periodicals, plants, flowers, materials for work, and hobbies. Certain hobbies could provide decorative notes in homes, such as small, well-mounted groups of interesting stamps or coins.

Textiles, lamps, pictures, and flowers are such important accessories that they are considered in separate chapters. The minor accessories referred to here include books, bookends, bookshelves, periodicals, clocks, mirrors, smoking sets, fireplace equipment, footstools, bowls, trays, desk sets, boxes, baskets, waste baskets, small sculpture, wall plaques or bas-reliefs, wall brackets, globes, screens, birds and their cages, fish and aquaria. Certain other articles such as pottery, porcelain, and glass will be considered with dining equipment; wall hangings, table runners, cushions, and embroideries are to be found in the chapter on textiles; candlesticks, torchères, and sconces are included under lighting.

ART QUALITY IN ACCESSORIES

The test questions for all accessories, as well as for all man-made things, should be, "Do they have beauty?" and "Do they function?" Beauty is rather uncommon in the decorative objects found in shops and in homes where they have accumulated by chance. One glance at the articles sold at the concessions in a fair or exposition gives evidence of the prevalence of poor taste.

The different degrees of art quality in accessories are well distinguished by the following terms.

1. **Knickknacks**, which have no artistic merit and are often merely souvenirs.
2. **Bric-a-brac**, which may have some art quality but are not entirely good.
3. **Objects of art**, which are beautiful in form, color, and texture.

Most decorative objects can be placed in one or another of the classes corresponding to these terms. When a woman realizes that a certain cherished object is only a knickknack, she finds it easier to discard, even if it was originally very costly or a gift from some beloved person. Many a woman when buying a new decorative object might be saved from selecting something ordinary by stopping to consider whether or not it is just more bric-a-brac to clutter up her house.

Nearly all homes are crowded with small objects that have to be weeded out if the owner wishes to achieve beauty. It is far better to have too few than too many accessories, for there can be dignity and restfulness even in bareness, and these are two primary virtues in a home.

Accessories should never be allowed to dominate the home, for they are not so important as the essentials for living in comfort. The Japanese custom of showing only one beautiful object or arrangement in a room at one time contains a valuable lesson for us. Their decorative problem is very different from ours, however, because they do not require plenty of comfortable furniture as we do.

KINDS OF ACCESSORIES

Books. Some of the most interesting and decorative of all furnishings are books in open bookshelves; however, there should

be a limit to the number used in a living room. Books along one of the short walls are probably enough in a living room, unless there is a definite reason why the owner should feature books. Since very choice books have to be kept behind glass, it is well to place any large collections of them in a bookroom or library, because much glass in the living room is not attractive. A small collection of choice books in a glazed cabinet is pleasant in a living room, however.

Books should be arranged with thought. The largest books belong on the lower shelves and the darkest near the bottom and along the outside ends of the shelves, where they make a frame for the lighter ones inside. It is well to put some accenting darks among the lighter ones, however.

Built-in bookshelves are pleasing, and when a house is being built it is often possible to construct them flush with the wall by making use of the space that occurs in the thickness of the wall. Apartment dwellers should own the kind of shelves that can be taken apart when moving.

Clocks. Clocks are not used so much for decorating in this country as they are in some others, but perhaps this is just as well, because many of the clocks in the shops here are ugly. They are often too elaborate or too large, and they are made of mixtures of wrong materials such as marble, golden oak, brass, gilded metals, onyx, and porcelain. The best clocks are the simple, dignified ones of good structural lines and little decoration. Clocks are no more exempt than anything else from the rule that everything in a room must harmonize with the feeling of the room in style and in degree of simplicity or elegance.

A Pilgrim Colonial type of room should have a simple clock, perhaps like the wall clock in the kitchen of the Capen House in the American Wing of the Metropolitan Museum. The tall clocks or grandfather clocks of mahogany, such as the Townsend clock in the alcove on the second floor of the American Wing of the Metropolitan Museum, would be suitable in a home with eighteenth-century Colonial furnishings. The Willard banjo clock, also, suits the later Colonial things as it originated about 1800. With Neo-Classic furniture it would be well to consider using a French brass and glass clock. Patriotic clocks decorated with spread eagles and historical scenes were typical of this period too.

Usually a plain clock can be placed in almost any surroundings. If its color is not right it can be painted. Bracket clocks are good if the bracket is in harmony with the clock and if they both suit the room. Modern clocks are ingenious in design and material. Almost any sort of geometric form is used, as well as a variety of unusual materials. A cube of glass constitutes the frame of one modern clock. Electrification of clocks is very convenient for busy people but it has its drawbacks. In one home when the grandfather clock was electrified the family missed the cheery tick-tock to which it had been accustomed.

It is possible to use clocks in any room in the house, but clocks that strike are usually best relegated to halls or kitchens. Sometimes a clock that strikes is a real companion for an elderly person or for anyone who does not sleep well at night; it is comforting to know exactly how long one lies awake. Clocks can be so delightful or so hideous that it is worth while waiting and searching until the right one is found. If one is looking for an old clock of charm, it is not too much to seek it for ten years.

Mirrors. There were hand mirrors in Venice as early as 1300, but they were small and crude and so precious that only kings and nobles possessed them. They were not used in England until the last quarter of the seventeenth century, which means that the Early Colonists in this country did not have them. However, for Early American and Early English rooms of today, mirror frames that harmonize with the furniture can be procured. In strictly period rooms the mirrors should be of the proper period.

Most mirrors in the shops are shaped and framed with hideous ingenuity. The elaborate gilt-framed mirrors with decorated glass produced by the thousands for general use should be carefully avoided. It is often advisable to have mirror frames made from appropriate picture moldings and finished to suit the furnishings with which they are to be used. Unframed mirrors are suitable in modern settings.

Screens. Screens may be very decorative as well as useful. They must not be intruders in scale, style, color, or degree of elegance or simplicity. Distinctive screens, however, are difficult to find. Oriental screens of good design are suitable in most rooms where Oriental rugs or articles of similar character are used; some of them, if they are decorated in a restrained manner, can

be combined even with modern furnishings. Leather-covered screens are suitable for the Spanish type of house popular in the southwestern part of the United States. For Pilgrim Colonial rooms screens might consist of maple frames enclosing a surface covered with suitable chintz or paper. A screen that serves as a substitute for a coveted globe in one small apartment is covered with maps. A child's screen might be decorated with large illustrations from children's story books. One fine modern screen is decorated with an interesting design of silver papers of many different textures.

It is comfortable to have a screen to shut out glaring light, to interrupt drafts, to place in a doorway open for ventilation, or to promote privacy if two persons occupy one bedroom. In the dining room a screen is often placed in front of the door that opens into the kitchen so as to prevent diners from seeing beyond it. For this purpose a five-piece screen is desirable so that one section can be fastened to the wall in order to steady the screen. In a living room a screen may preserve the balance if there is a wall or corner that needs something high and yet a piece of tall furniture is out of the question. A screen can also form a secluded corner by a writing desk, or it can conceal the uninteresting back of a piece of furniture.

Small Sculpture. There is a place for small sculpture in the average home, not the white plaster casts of Victorian days, but delightful small figures in stone, wood, metal, ivory, pottery, porcelain, or glass. Those who can afford to buy originals should attend exhibitions of sculpture that has been passed by juries, and become acquainted with contemporary work. A person who wishes to be able to judge sculpture should read some of the excellent books on the subject and also the current periodicals. The Art Index and the Industrial Art Index are guides to the material in the periodicals.

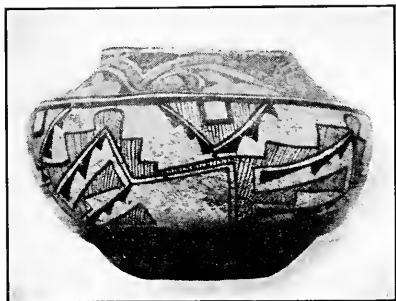
Collecting small sculpture is a delightful hobby and one that helps greatly to decorate a home. A collection might well be limited to certain subjects such as animals, athletes, or peasants; or to certain materials such as ivory, wood, or bronze; or to certain styles such as modern, eighteenth-century French, or Oriental. The average householder, however, buys only the small sculpture reproductions found in the shops.

The following considerations are helpful in choosing either original pieces of sculpture or the least expensive reproductions.

1. Sculpture should have a heavy, stone-like quality.
2. Things delicate in texture such as chiffon, ribbons, feathers, flowers, and seafoam are not proper subjects to express in stone and metal, or in any sculpture.
3. Sculpture should be compact in design. There should be no loose ends or protuberances that would break off if it were rolled downhill.
4. Decided movement in sculpture should be avoided. A figure permanently leaping into the air can rouse in an observer no feeling any stronger than weariness.
5. Fine design is necessary in sculpture. Stylistic treatment of subjects is usually much better than naturalistic treatment. Definite geometric and conventionalized forms are very desirable. Early Chinese and early Greek sculpture, primitive sculpture, and modern sculpture are some types that are not naturalistic.

In sculpture as in painting, the small copies of things that are seen too often, such as Rodin's "Thinker," should not be used in a home. Requirements in color, scale, and style seem difficult ones to expect anything so free as sculpture to meet but nevertheless they should be met. Most of the small sculptured pieces available are far too small to be scattered around on tables and desks. The only possible way to use the tiny things is to place them in small hanging cabinets. Since sculpture must be in scale with whatever it is standing on, pieces between five and twelve inches in height are easiest to place, although smaller ones can be used in a group with flower arrangements. It is interesting to have many inexpensive pieces of small sculpture in the storeroom so that different ones can be brought out for brief periods. They can be found in Oriental shops, in decorators' shops, and in department stores.

Wall Plaques. Bas-reliefs are interesting wall decorations and provide a change from pictures and textiles. Wood, plaster, porcelain, polychrome, and metal plaques are most common. Wall plaques should be large enough to be seen easily from across the room, about eight inches by eleven inches being a desirable size. The Italian Della Robbia reliefs are excellent, but are too



Courtesy of Spanish and Indian Trading Company
 American Indian Pottery provides interesting decorative notes in suitable surroundings.



This old Chinese jar of metal is in itself so interesting in design that it should not be used as a container. It was obtained from the Summer Palace and became part of the collection of H. L. Gray, who presented it to the author.



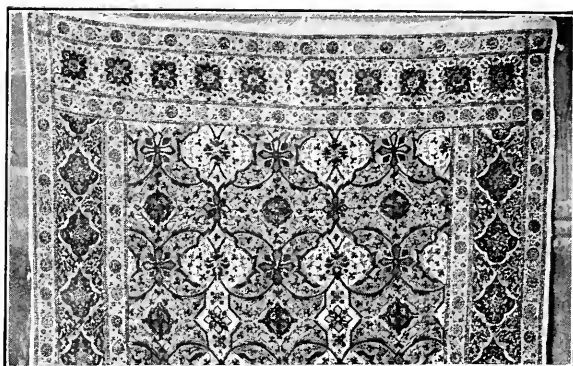
Courtesy of United States Bureau of Insular Affairs

A beautiful basket from the Philippines is shown in this picture. The variety of the weaving, the restrained decoration and the excellent technique in this basket make it a good model to copy.



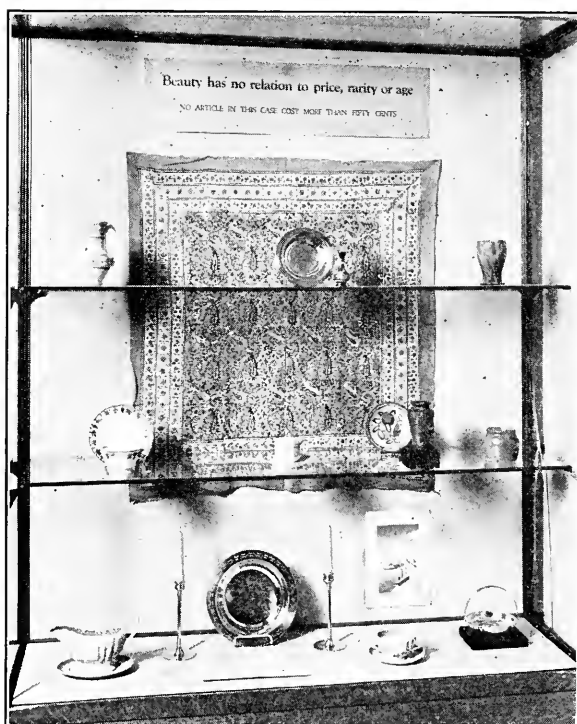
Courtesy of the Chicago Art Institute

Freely painted child-like decoration appears upon this modern Mexican clay water jar. It should be used only with furnishings of sturdy character.



Courtesy of H. K. Garmirian, New York City

India prints are usually good in design, yet are inexpensive textiles.



Courtesy of The Newark Museum

This case from the Newark Museum Exhibition of Inexpensive Articles shows pottery and brass costing no more than fifty cents each.

well known to be hung in a home. Although the plaster and polychrome reliefs in low-price stores are apt to be gaudily colored and very poorly designed, it is occasionally possible to find some that are old ivory in color and well designed. Pottery and porcelain plaques are often very pleasing, but are not so popular as they should be. Single odd beautiful tiles are sometimes hung with or without frames, or stood on edge. Some enameled metal plaques from the Orient are particularly brilliant. Carved wood panels are often especially interesting but they are hard to find. Amateurs and students can make satisfactory plaques of clay, plaster, concrete, cardboard, or wood provided they obtain good designs. For information about this work see page 383.

Desk Equipment. Desk sets are often handsome, but variety is desirable even in desk equipment. Decorative boxes of metal and wood are useful on desks. The brilliantly enameled Oriental boxes are particularly attractive, and are useful to hold smoking things, cards, candy, pencils, or other small objects.

Wastebaskets should be plain, inconspicuous, and about as dark as the carpet. They should be so made that pencil shavings do not spill out. It is out of place to have landscapes, figures, ribbons, or flowers decorating them. Where there is not much waste it might be put in a covered box on the table or in a box in a drawer, because a yawning wastebasket is unsightly. Woven baskets are especially good in helping to express the handwork idea in a home. Interesting baskets are made by many different tribes of American Indians. Anyone can learn to make reed, raffia, or pine-needle baskets at home.

Period Styles in Accessories. If the furnishings of a home are strictly period in style the accessories should be so too. It is more usual to find a mixed-period effect, however, in which case there is even more leeway in the choice of the accessories than in the furniture. Anyone who is interested in a particular period can easily find out about the accessories of that time, because literature on the subject is plentiful, and there are many examples in museums. Foreign accessories used in any historical period should not be overlooked, because they lend interest and variety.

Oriental Accessories. Oriental accessories are used with many types of furnishings. There is enough variety in them so that something can be found to suit any room. It is generally desir-

able to use some Oriental objects with Oriental rugs. Some of the more simple things are particularly effective with modified modern furnishings.

The Living Quality in Accessories. The accessories that bring a living quality to a room are those with life or movement of some sort. Although there is no substitute for the cheerful flicker of a fire, plenty of lighted lamps help to take its place. Candle light has romance and charm all its own. Changing daylight produces fine varied effects, and curtains should be easily adjustable to permit the admission of the magic of sunshine whenever possible.

Mechanical pieces that go, like a clock, phonograph, or radio, add interest to a room. A piano that is used is a desirable feature. Mirrors, reflecting light and movement, are essential in a home.

Flowers or plants bring life to a room. Even the most humble home can have some branches or grasses in summer, and some plants or dried bouquets in winter.

Birds and fish add a living quality wherever they are used. Opinions differ greatly as to their decorative value. They are very interesting for their color and grace, but it is not easy to find pleasing cages or bowls. The artistic manner in which fish are exhibited in aquaria is having a good effect on the way they are shown in homes. One aquarium was set into the wall between the hall and the sunroom so that it showed from both rooms. Not even in placing the aquarium may it be forgotten that things that are used together should express the same idea. Fish and fish bowls are consistent with plants and sunporches, but not with velvet carpets and mahogany furniture. Fish would provide perfect decoration for a bath-dressing room, but possibly they require more light than most bathrooms have.

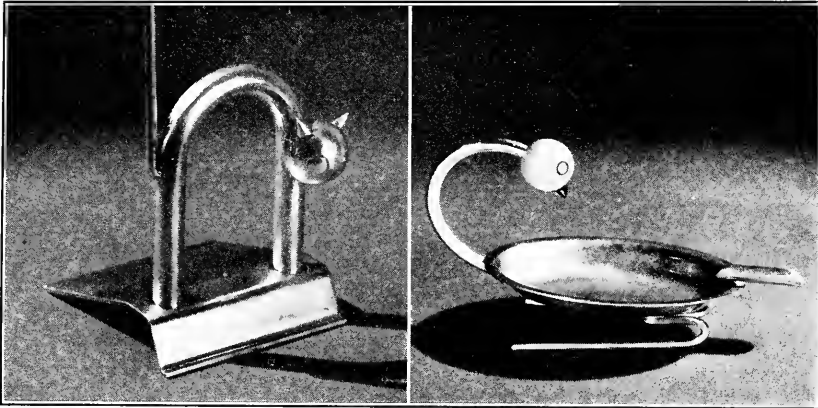
A Siamese cat of golden color with black nose, toes, and tip of tail, large green eyes, and ever-changing, graceful poses can be far more interesting than any static decorative object. Such a cat and her blond mistress were the inspiration for the decoration of a modern apartment, carpeted throughout in a soft golden color that made a perfect background for them. A small black and white dog can be a decidedly decorative note in any color scheme.

Gifts. Many women permit tasteless objects to spoil the appearance of their homes because the pieces are gifts, senti-



Photograph by Norman E. Rutt

This excellent soap sculpture was designed and executed by Marcella Johnson, a student at Northwestern University. Note the good design quality, the legs of the animals being thick enough to be sculptural.



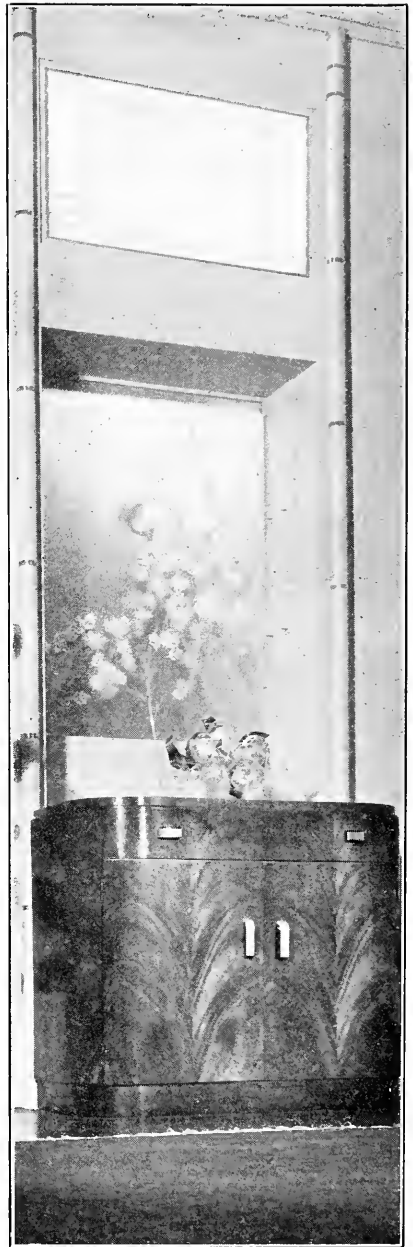
Courtesy of Chase Brass and Copper Company

The cat door stop and the swan ash tray have good lines and actually look as if they were designed for metal, which is an excellent quality.



Courtesy of Marshall Field and Company

These amusing figures are distorted and stylized for the sake of design. They are far more interesting than natural figures.



Courtesy of Marshall Field and Company

The well-placed aquarium at the left is in the wall between a hall and a sun porch. The figure decoration on the wall above the aquarium unfortunately detracts from it.

It is possible to have a different effect as often as desired in the panel at the right, as the natural plant material behind the ground glass is easily changed.

mental souvenirs, or merely bridge prizes. This is a great mistake; the home should express the taste of the owner, not of her friends. As we learn more about the relation of the individual to her surroundings, it becomes necessary to revise our custom of selecting gifts for our friends. It takes considerable assurance for one person to assume that her taste will satisfy another. There is but one perfect gift, and that is money which enables the recipient to buy something that she would like to have.

The following solution of the shower problem for the bride-to-be is clever enough to mention. The guest of honor received a basket of remarkable paper flowers, with peculiar green leaves, which when unfolded proved to be one dollar bills. This was one present that was not stored in the attic.

Humans are so cursed with acquisitiveness that they fail to discard the objects that do not agree with the feeling expressed in their homes. For this reason home furnishings should not be given as gifts or prizes.

TESTING ACCESSORIES

The following plan is worth while for the home maker. Some time when she has a free day before her she might place all her accessories in the kitchen. Then she should take each article in turn and analyze it to see if it is worthy of the position it has had. Nothing should be returned to the other rooms unless it passes the test. Some of the living-room things might be put in the bedrooms, and the bedroom things weeded out. All poor things should be discarded, and the doubtful ones and extras should be put in the storeroom.

The following questionnaire might help in deciding whether an article is earning its place in the home by its beauty or utility.

1. Is the structural line of the object good?
2. Is the decoration upon it well designed or is it merely naturalistic?
3. Does the object express the same idea as the room where it is to be placed?
4. Does it agree in scale with the room and furniture?
5. Is its color suited to the room?
6. Is its texture suited to the room?
7. Is it necessary for pattern or color?
8. Is there a definite spot for it?

9. Is it necessary for someone's comfort?
10. Does it earn the space it occupies?
11. Does it express the personality of the family?
12. Has the owner outgrown it aesthetically?
13. Is it a sentimental souvenir without artistic merit?
14. Should it be retained temporarily?
15. Should it be put in the storeroom and brought out occasionally?
16. Should it be sent to the rummage sale?
17. Should it be put in the ashcan?

PLACING ACCESSORIES

Careful thought is necessary in placing as well as selecting accessories. In a living room of average size the mantel shelf should have only three to five objects on it, preferably three. A pair of fine candlesticks is desirable, provided there is no lighting fixture on a near-by wall. In the center of the mantel shelf there might be a low object and possibly a smaller low object at each end of the shelf with the candlesticks between. A picture over the mantel interferes with placing a clock upon it, because they are both so attractive that they compete for attention and detract from each other. The same is true of a vase of flowers underneath a picture. A clock on a mantel shelf might instead have a textile above it.

The largest living-room table might be considered of next importance after the mantel shelf. If there is anyone in the family who likes to use this table for cutting, drawing, writing, playing games, or for any purpose at all, it is better to have a floor lamp close by than to have a lamp on the table. It should be possible to whisk the things off the table quickly. Therefore these few articles are sufficient for even a large table: a table runner, a few books between bookends (not a little set of pretty gift books, but those that are being read), some flowers or a potted plant, and an ornamental box to hold odds and ends. On a large, low coffee table a textile, an overlapping row of the latest periodicals, some smoking things, and a plant or cut flowers are sufficient. These can be removed quickly if the table is needed for serving.

The top of a radio or other cabinet should have only a few well-chosen articles on it; they should help to relate the piece to the picture or the space above it. A table desk should have almost

nothing on it. A slant-top desk needs only one object such as a small piece of sculpture. A baby grand piano needs nothing on it, but if the owner thinks the wood effect must be softened, a small flat textile of such character as suits the wood might be used. Draped scarfs and Spanish shawls are confusing because there is already much variety of line in the piano itself. In a living room books in open bookshelves, a plain wastebasket, smoking things, cushions, and plants are almost necessary; but beyond that a policy of exclusion should be maintained toward accessories.

The dining room should not be considered a museum for china, glass, and silver. Tableware should be out of sight except perhaps three pieces on a buffet and possibly a few excellent things showing in a Colonial corner cupboard or in a hanging glazed wall cabinet. The buffet might well have a low bowl of fruit in the center and two tall pieces flanking it. If there is a plate rail it should be removed or at least painted like the wall and then ignored.

In a bedroom personal taste is usually the guide, but there also restraint in accessories should enter, as a cluttered-up bedroom is far from restful. It might be well to try putting away every decorative object which is not needed, in order to make room for things that add comfort. A small vase of flowers is much better on a dressing table than things that are not used.

It is well to have enough accessories in the storeroom so that plenty of variety is possible. After things have been in place in the home for several weeks they are no longer noticed. They should then be replaced by other articles, to keep up the interest of the family in the appearance of the home.

Where to Buy Accessories. The most unusual and artistic articles are likely to be found in small importing shops, such as the Swedish, Austrian, Chinese, Mexican, Russian, and Italian shops to be found in large cities. Sometimes the low-priced shops and department stores have accessories with art quality, but it takes time and good taste to find them.

CHAPTER 23

PICTURES

Pictures reveal the stage of aesthetic development of their owners more clearly than any other articles of furnishing. Need for economy may prevent the discarding of ugly furniture; but there is no excuse for the woman who hangs pictures that she does not like, as bare wall spaces are always preferable to poor or tiresome pictures.

No woman can reasonably expect to be able to select pictures that have aesthetic quality unless she has seriously studied pictures. There is no such thing as natural good taste in pictures, and those who imagine that they have it are badly mistaken. Probably constant association with fine pictures might develop a sure taste, were it not for the fact that we are all exposed to the great quantities of poor pictures used in advertising and elsewhere. A diletante could visit art exhibitions for a lifetime and still not know what to look for in pictures.

THE STUDY OF PICTURES

Almost anyone who will study, however, can develop her judgment about pictures so that she can form independent opinions that are based on important values. This power of critical appreciation enriches life greatly, providing an escape from material things and a satisfying use of leisure time.

The study should include reading, creative effort, and analysis of pictures. The reading course in picture study might begin with Roger Fry's "Vision and Design" and Ralph Pearson's "How to See Modern Pictures," because the authors of both books are artists. When they discuss what the artists are trying to do, they know what they are writing about, which is not always the case with the critics, philosophers, and psychologists who write about art. Since the public is usually about forty years behind in understanding what creative artists are doing, it is

unfortunate that more experimental artists do not write about their own work. Whistler, Dürer, and da Vinci believed that artists should write about their pictures; but, since life is short and the painters' craft is not, it would be unreasonable to expect an artist to spend time on any medium of expression except the one in which his talent lies.

Among other books that have a sound philosophy and a real understanding of the artist's point of view are Clive Bell's "Art" and Albert Barnes' "The Art in Painting." Probably the most easily understood explanation of modern art is found in Sheldon Cheney's "Primer of Modern Art."

The woman who is in earnest about understanding pictures should also have some good instruction in painting. Whether or not she has talent, she will learn to appreciate painting by trying to paint.

Through experience in the analysis of pictures it is possible to learn to recognize aesthetic values. Anyone who lives in a city where there is a gallery of pictures should study them in lecture tours. A complete questionnaire for the analysis of pictures may be found in Thomas Munro's valuable book "Great Pictures of Europe." At the end of this chapter there is also a questionnaire for picture analysis which is specially adapted to the plan of this book.

In the analysis of pictures the art elements and art principles are important guides, for in painting, as in all the other visual arts, art quality is produced by the sensitive artist working with the plastic elements at his command: (1) line, (2) pattern, (3) volume, (4) space, (5) light and shade, (6) color. The art components used by decorators do not exactly correspond to these art elements because pictures are confined to two dimensions.

As he paints a picture the artist might use the art principles somewhat as follows. First, he selects a canvas, itself of fine **proportion**, not square, not too long, probably the ideal Greek proportion. He then looks about him for something to use as a subject, even though he may consider nature only as a point of departure and will interpret the natural material as he wishes. He selects his chief motif and plans to **emphasize** and **repeat** this theme, or possibly he uses it only as a center of interest.

On the canvas he first draws the skeleton or framework of his

picture, perhaps with charcoal. The dominating lines and the supporting lines are related carefully, so as to produce **rhythm**. The two halves of the picture must agree in weight or in power to attract the eye, and when this is adjusted nicely there will be **balance** of form and also color. A picture painted of the seashore might be made up entirely of horizontal lines, were it not that the good artist knows that vertical lines in **opposition** are necessary to stop the horizontal movement, and so he adds cliffs, trees, masts, figures, or whatever he can to introduce upright lines. But possibly all the right angles, where horizontals and verticals meet, make an effect more violent than the artist wants. If so, he can cut across the corners with diagonal lines making an easy **transition** between opposing lines. Transition sometimes requires that there be medium-sized forms between large and small ones, or intermediate colors, values, shapes, and textures between opposites. All the art principles are involved in composing a picture.

Some of the world's great artists have planned the construction lines of their pictures on definite geometric intervals. Raphael, Leonardo, El Greco, and others of the old masters built the framework of their pictures upon certain fixed units and schemes, but kept their methods secret. A discussion of simple types of intervallic guidance is to be found on page 54.

Whereas making the framework or structure of a picture is often solely an intellectual process the painting of a picture is usually an emotional expression. The sincere artist paints pictures that are his personal interpretation. It is said that only a great person can create a great picture.

THE SELECTION OF PICTURES

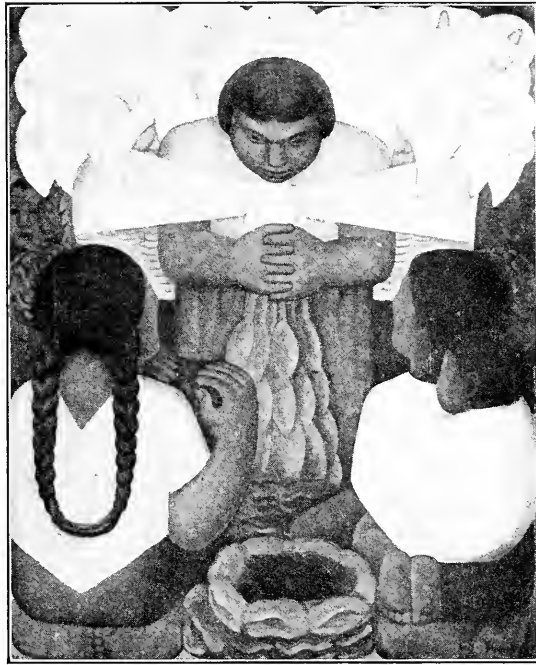
In selecting pictures for a home various phases of the subject are to be considered. They are:

1. Appeals: subject matter or aesthetic.
2. Styles: traditional or contemporary.
3. Quality: original pictures or reproductions.
4. Media: water colors, oils, or printing materials.

TYPES OF APPEAL

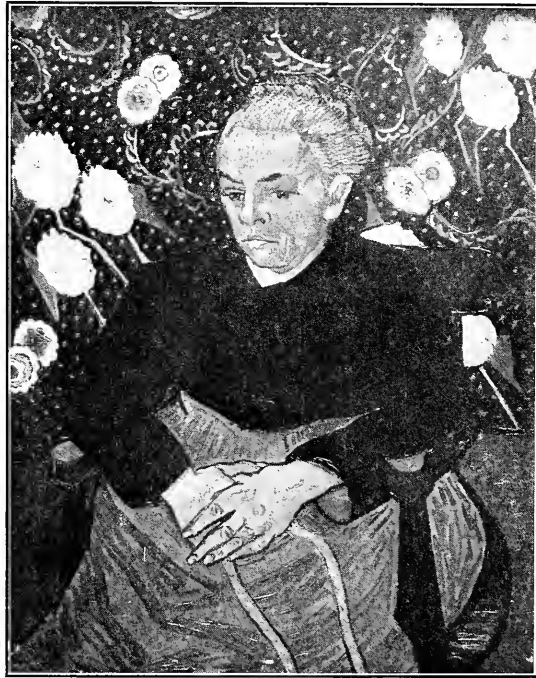
There are two main types of appeal, the aesthetic and the appeal of subject matter. Both may be present in the same pic-

Diego Rivera's "Flower Day" is an outstanding example of modern painting based on fine composition. It interprets sympathetically the lives of humble people.



Courtesy of the Los Angeles Museum of History, Science, and Art

Vincent van Gogh's "La Berceuse" is a figure painting that is suitable for a modern living room because of its interesting pattern and color, and the artist's personal interpretation of the subject.



Courtesy of the Art Institute of Chicago



Robert Henri's "Juanita" is a vivid portrait.



Paul Cezanne's "Basket with Apples" is typical of the French master's work.

ture. In this brief discussion it is not possible to consider the overlapping of these appeals and others.

Subject-Matter Appeal. This type of appeal is entirely legitimate in a picture provided it also has aesthetic merit. Many of the world's greatest pictures have these two appeals, well blended. The most obvious kind of subject-matter appeal is present in story-telling pictures, such as one of a birthday party or of a dog saving a drowning person. Mere illustrations such as these have a different purpose from pictures which are intended to be hung on walls. Story-telling pictures are suitable for children, but they ought to be outgrown. Adults can get their stories from literature, which is a proper medium for them.

Sentimental appeal is also entirely irrelevant to art quality in a picture. A picture of a row of kittens or a smiling baby is appealing if the subject is dear to the observer. A picture of a place that has been visited, or that resembles a familiar place or one of historic importance, has an appeal easily confused with aesthetic appeal.

Mere representation or mere natural-appearing scenes and people provide enough appeal for an untrained eye. If this were all that art should be, then the camera would provide the highest art because it can produce a perfect likeness.

Aesthetic Appeal. Subject-matter appeal is elementary when compared with aesthetic appeal. Aesthetic appeal is realized only by those who can analyze a picture and see how the artist obtained his result. Only an artist who has the ability to create good pictures can analyze a picture fully from all points of view. The emotional capacity of the observer affects his ability to understand the significant quality of a picture, because emotional appeal is an important part of aesthetic appeal.

Opinions differ as to the importance of these appeals in pictures. Some people believe that art which can not be understood by the majority is aristocratic and futile. They say that the only vital art is that which expresses the lives of the great masses of people, such as the work of Diego Rivera.

STYLES OF PICTURES

Traditional Pictures. Traditional pictures are those of the past, the term being used here to correspond with the term

traditional furniture styles. It is not necessary, of course, that period rooms should have pictures of the same period, but there should be harmony between them. Usually the traditional furniture styles are combined rather freely, and this permits a wide range of choice in the selection of pictures.

One very good rule to be observed in selecting pictures for period rooms is this, use early pictures in early rooms. Most of the early pictures, or those painted before 1700, are in museums, and it is therefore possible to get reproductions of them. Among the most important early pictures are those painted by Giotto, Titian, Michelangelo, and Tintoretto in Italy; by Rembrandt, Rubens, Hobbema, and von Ruisdael in northern Europe; and by El Greco and Velasquez in Spain.

With eighteenth-century furniture, which is lighter in type, the most suitable pictures are those from the eighteenth and nineteenth centuries and the conservative ones from the twentieth century. Reproductions of these pictures are generally obtainable. France led the world in painting during the eighteenth and nineteenth centuries. Among her important artists were Corot, Millet, Ingres, Monet, Gauguin, Renoir, Seurat, and Cezanne. In England, Constable, Turner, Gainsborough, and Reynolds were prominent. In the United States, Inness, Homer, Abbey, Alexander, Chase, and Whistler did outstanding painting. These lists are not complete by any means, but they are representative.

Since the work of the old masters has stood the test of time, its aesthetic merit need not be questioned, but, nevertheless, the best known of the great pictures should be avoided for home decoration because people are so used to them that they are no longer stimulating to the imagination. It is as dull to see the same pictures too often as it would be to hear the same music or read the same books over and over. Less famous pictures by the masters, or pictures by less important artists, are preferable to masterpieces that are too commonplace. The fine well-known pictures that are valuable for study might be kept in a portfolio when they are not desired for wall decoration.

Oriental Pictures. Oriental pictures and accessories are desirable for use today, particularly with furnishings copied from the eighteenth-century styles, because Chinese things were used considerably at that time. Some students of aesthetics say that

Chinese painting is the supreme artistic achievement of man. It is sometimes possible to get reproductions of such fine old Chinese paintings as Tung Yuan's "Landscape" in the Boston Museum, or of Japanese block prints or paintings by masters such as Hokusai and Hiroshige. Block prints were the art of the common people, almost as plentiful as our comic papers. These prints usually have real artistic merit, because of their fine restraint in color and composition. Oriental pictures can be used in almost any type of home, traditional or contemporary.

Contemporary Pictures. The most vital pictures for people now living are those painted today. Older people and those particularly interested in the past often desire pictures expressive of the life of former periods. Since art is an expression of its own day, however, modern art should find a response in us, now that we have recovered from the shock of seeing the unfamiliar.

Two general types of painting are being done at the present time. They are impressionism and post impressionism. The contemporary exhibitions usually show about equal shares of each style. The conservative artists are generally impressionists; the liberals, post impressionists.

Impressionism. The impressionists commonly prefer picturesque subject matter and paint it as they see it, showing the light and shadow and the mood of nature, sometimes with fine design and sometimes without. This type of painting is approved by the layman because he usually understands what the artist is doing when he copies nature. Most persons enjoy the pure, fresh color that the impressionists use, put on, as it often is, in separate brush strokes to be blended in the eye of the observer. The opponents of impressionism say that it is a cul-de-sac for creative artists, because the finest possible achievement in it has already been attained.

Post Impressionism. In the twentieth century the post impressionists, all inspired by Cezanne, and freed from conventions in painting, are experimenting with cubism, futurism, synchronism, abstraction, vorticism, and more recently expressionism, and sur-realism. They say that their aim is to paint things as they know them, not as they see them, making use of fine design. They often prefer ordinary subject matter because they want to create beauty, not merely to copy a thing that is already beautiful.

The experiments of the modern artists should be received tolerantly even by those who do not like them, because experimentation in all lines of achievement must be expected in this age. Probably no person over fifty years old will learn really to like modern art, but since the whole Western world is trying it, it can not be dismissed with a shrug.

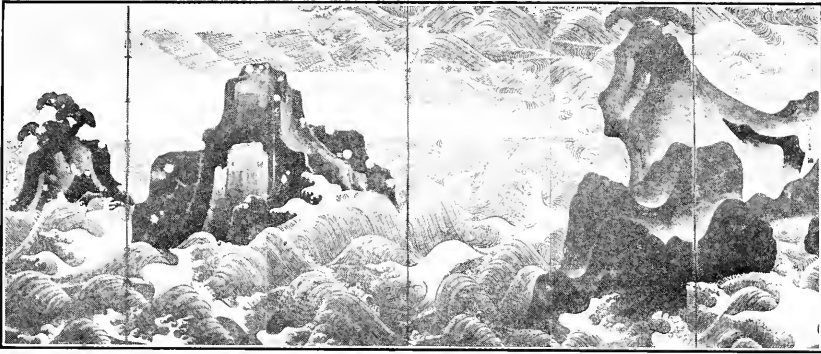
The Use of Contemporary Pictures. Conservative contemporary pictures can be used in almost any type of room except early period rooms and modern rooms. Pictures of this type are painted by the leading conservative artists in the United States such as Blumenschein, Guerin, Higgins, Lie, Meiere, Savage, Ufer, Waugh, and Wendt.

Modern pictures should be used only in modern rooms, the most extreme abstractions and violent distortions being suitable only to ultra-modern surroundings. Some of the best modern pictures in the United States are painted by Blum, DeMuth, Hartley, Hopper, Marin, Martin, McFee, O'Keefe, Sterne, Weber, and Wright. Many others are doing interesting work. Diego Rivera of Mexico is considered by some to be the greatest painter in America. Some of the important European modernists are Braque, Chagall, Dufy, Jeanneret, Klee, Leger, L'Hote, Lurcat, Kokoschka, Matisse, Ozenfant, Picasso, Roualt, Segonzac, and Vlaminck.

QUALITY OF PICTURES

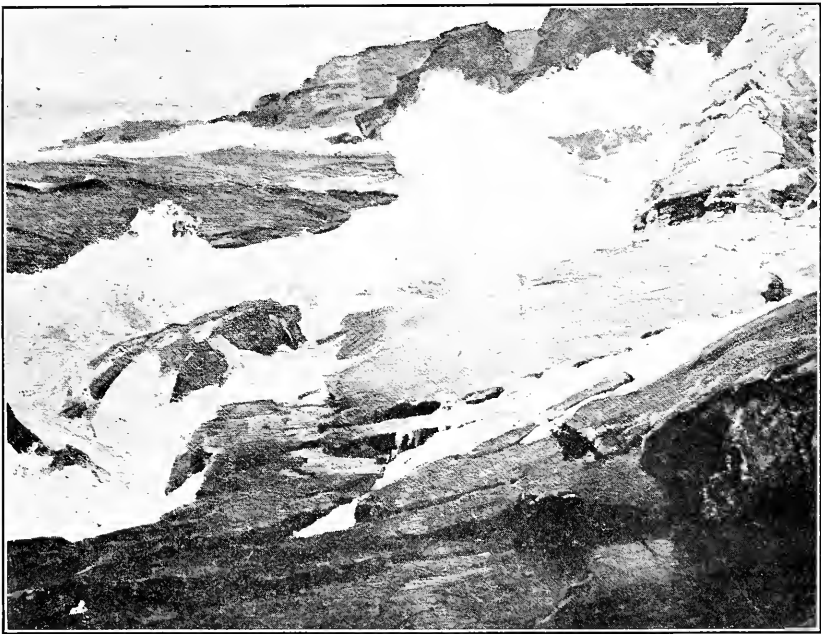
Original Pictures. Those who can afford it should have some original pictures. Anyone whose standard of living includes Oriental rugs and an automobile should have at least one good original painting. The purchaser of original paintings is helping in the creative work of her own age.

The person with a small amount of money, who wishes to buy an original picture, should buy it from the artist directly. The art dealer is of course necessary and should be patronized by people of means, but more people might be able to afford pictures if they could buy them from the artists. Pictures, like the services of surgeons, should be given to people according to their means. It is absurd for artists to fill their attics with unsold pictures when there are people who would receive much happiness from them. Many artists put paint remover on good pictures



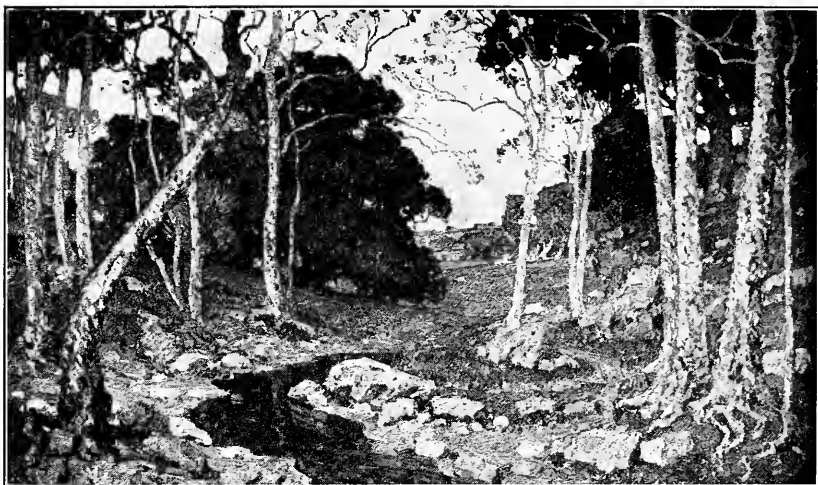
Courtesy of Museum of Fine Arts, Boston

This Japanese picture of Waves around Matsushima (Pine Islands) by Korin, is an example of masterful use of rhythm.



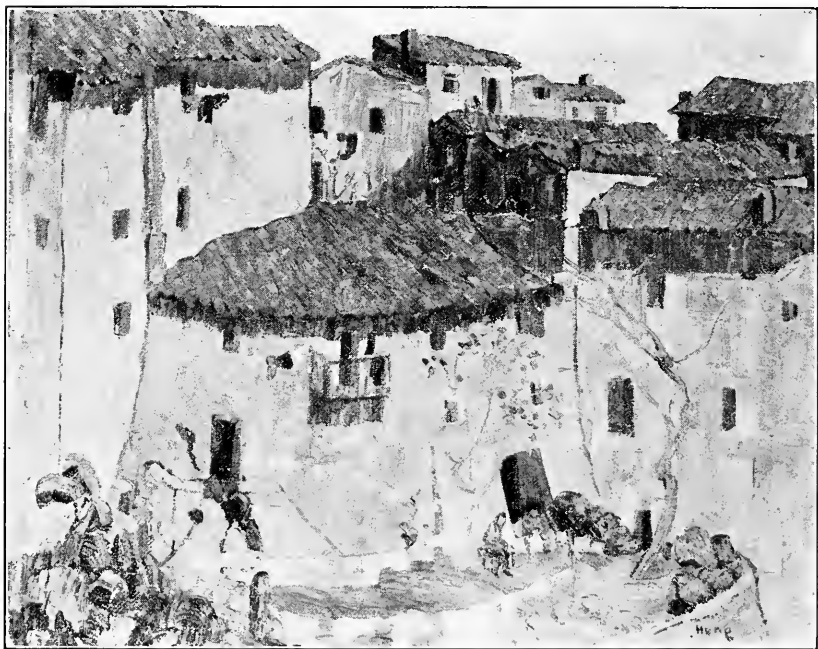
Courtesy of the Los Angeles Museum of History, Science, and Art

Frederick J. Waugh's painting "East Coast Dominica, B. W. I." is a strong marine painting which has excellent design and color.



Courtesy of the Los Angeles Museum of History, Science, and Art

William Wendt's "The Land of Heart's Desire" is an excellent example of the kind of landscape painting that is understood by all. Therefore it is a desirable picture to hang in a somewhat conservative living room.



"A Curved House in Villefrance" is an oil painting by the author of this book.

and scrape them in order to have the clean canvas to paint upon again. It would be far better to sell the picture for the cost of the material to teachers and other people who are trained to appreciate paintings but cannot ordinarily afford to buy them.

The prospective purchaser of an original picture who does not live in a city where there are exhibitions should write to the nearest large museum for advice about buying original paintings in the price range that she can afford. It might be possible to have pictures sent on approval or to arrange a visit to some artists' studios.

Reproductions. It is very much better to have reproductions of worthy pictures than to have poor originals, just as it is better to hear a phonograph record of a fine musical composition than to hear an amateur play an original piece poorly.

Black-and-white reproductions of printed pictures are often so successful that it is impossible for an amateur to distinguish between handmade prints and machine-made copies. The person who is paying for original etchings should buy them only from the artists, from exhibitions, or from the most reliable dealers.

The quality of reproductions in color varies greatly, the best being so faithful that they show every brush stroke of the original paintings, while there are others that are extremely poor. It is now unthinkable to have brown or gray reproductions of paintings since color reproduction has improved so much. Tinted photographs are unpleasant and undesirable for display because the processes of painting and photography are much too different to be combined.

Reproductions in color of the work of the best artists should form the greatest part of the pictures bought for modest homes. As it is now, much too large a share of these consists of color reproductions of mediocre and poor pictures of the calendar type found in the picture sections of most department stores.

It is possible to procure reproductions of both old and contemporary pictures from the museums or institutes that own the originals, and from art stores. Art periodicals sometimes contain beautiful pictures in color that can be framed and are worth more than the cost of the periodical. It is well to examine the current numbers of art periodicals at a library and buy copies of those containing desirable pictures.

MEDIA IN PICTURES

Oil Paintings. An oil painting should not be considered an impossible luxury by the family of modest means. A young artist of ability who has not yet attained recognition is usually willing to sell an oil painting at a reasonable price. There is a great range of choice in technique and in subject matter in this medium. An oil painting can be painted over and over until the artist is satisfied with it. The studied quality in many oil paintings appeals to the deliberate type of person more than the emotional quality in water-color pictures.

Water Colors. Water-color paintings are less expensive than oils and should be more used in modest homes. It is necessary to attend exhibitions and to read the art periodicals in order to learn "who is who" in painting, especially in water colors, as new names appear constantly. America's best water colorists in the past were Winslow Homer and John Sargent. At the present time John Marin, Charles DeMuth, and Charles Martin are the leaders of the moderns. There are, however, many other good water colorists in the United States.

Every worthy water-color painting must have certain qualities, among them fresh, direct brush work, with no scrubbing and no niggling. Technique is so important in a water color that errors in drawing, in color, and even in composition should be overlooked if the technique is perfect. The artist has to work at top speed to get a good water color, because the paint has a way of drying too quickly, and doing surprising things. Emotional intensity, too, is necessary for good water-color painting, which is highly subjective and requires a very different approach from the carefully considered oil painting. The best water colors are somewhat sketchy so that the observer has to use his own imagination in completing them. One charm of water-color painting is that the accidental effects often are better than anything that might have been done deliberately.

Prints. Some print collectors say that prints belong in a portfolio and not on walls. On the contrary, color prints and black-and-white prints large enough to be seen easily are often suitable for wall pictures. It is true, however, that about 90 per cent of

Birger Sandzen's lithograph titled "Dream Lake" has the strength that is expressive of the Rocky Mountain landscape.



Courtesy of the Morton Gallery, New York City

Charles Martin's "Cape Cod Landscape" is an excellent example of modern water color painting, which is suggestive of the fine brush work in Chinese and Japanese painting.

Carl Larsson's picture entitled "Lie-a-bed's Sad Breakfast" is the type that is desirable to use in children's rooms.



James A. McNeill Whistler's "Portrait of the Artist's Mother, Arrangement in Grey and Black," hangs in the Louvre. Fine space relations and subordination of detail have helped to produce the restfulness felt in this picture, which has both subject matter appeal and aesthetic appeal.

Courtesy of The Art Institute of Chicago



the prints now hung should be in portfolios where they can be studied closely, because they are too small to be hung.

Collecting prints is a hobby that cannot be surpassed because of its cultural benefits and its wide range of possibilities. If one begins with contemporary prints the price is moderate. Some original prints in the current print exhibitions cost only five dollars. It is only through prints that the artist's own work is available to people of small means. Starting a print collection often leads to study that will enable one to enjoy the fine prints in the museums. Much interesting material has been written about prints, but possibilities still exist for research on special phases of the subject.

Processes of Print Making. Many persons think that etchings are the only important prints made. Etchings are no doubt the aristocrats of the group, but lithographs, engravings, wood engravings, mezzotints, monotypes, and linoleum-block prints are also important members.

Etchings are ink impressions taken from plates engraved by lines eaten out with acid. Rembrandt and Whistler were among the most important etchers of the past.

Lithographing is a process of printing from a greased pencil drawing that has been transferred to porous stone. Important contemporary lithography is being done by Birger Sandzen and other Americans. Lithography has suffered because of its association with commercial processes.

The wood block, and its substitute the linoleum block, have a long history. Dürer and Holbein did wood engraving in Germany in the fifteenth and sixteenth centuries. The Japanese have applied the process widely and successfully. Today interesting book illustrations are made by Rockwell Kent and others through the use of block prints. Current exhibitions show good block prints both in color and in black and white.

PICTURES AND PERSONALITY

Since pictures speak for their owner, she should be sure of what they are saying. If she is a gentle, refined person her pictures should express those qualities; if she is courageous and original her pictures ought to be the same. A person with simple tastes naturally chooses pictures very different from those selected by

the person who likes complex effects. A little girl might prefer dainty pictures of dolls or flowers; a boy would probably choose Indian, animal, or cowboy pictures. A traveler might want architectural pictures from distant lands, and an amateur photographer might hang his room with beautiful photographs. A lover of books might collect good book illustrations, perhaps concentrating on one medium such as block printing.

RELATION OF PICTURES TO ROOMS

Pictures for the living room should not be too unusual in composition, color, or subject matter because this room should be restful, and the pictures therein should not be offensive to friends or to any member of the family. The most suitable living-room pictures are landscapes, marines, decorative flower pictures, or figure compositions (if hung temporarily), and portraits (if of members of the family).

Dining-room pictures may be more gay because the occupants do not stay there long. Flowers, pleasant still life, and some landscapes such as blossoming trees or streams are suitable for dining rooms. A certain artistic dining room owes its charm to a row of Japanese prints of flowers and birds that form a border around the room about two thirds of the way up the walls. The wall paper is the same dull soft blue that occurs in the pictures so that the effect is not spotty.

Small rooms require pictures in scale. In a small bedroom or even in the kitchen small colorful pictures may be hung. As it is possible to get at a dime store a simple picture frame the right size to fit the best magazine covers, an assortment of these pictures can be placed in the frame, one behind the other. It is very little trouble to take out the removable back, and slip a different picture next to the glass, when a change is desired.

In a guest room it is well to hang impersonal pictures such as appeal to almost anyone. Other bedrooms, however, may have very personal pictures, appealing only to the owners. Having only one type of picture in a bedroom helps to unify its effect. Pictures for bedrooms should usually be lighter in color than living-room pictures and should have lighter frames.

Children's rooms should have pictures that tell stories and also have aesthetic quality. They should be large enough to be

seen easily, and the subjects should be such as children like. Valuable information about selecting pictures for children can be found in a book entitled "Art in the School," by Belle Boas.

Simple cottage rooms should have pictures unaffected in subject matter, technique, and framing. Maps, engravings, or reproductions of plain genre pictures by Millet, Breton, Jan Vermeer, Hals, Potter, and others look well in Early Colonial and other simple rooms. Framed samplers and mottoes are also in the same spirit as these rooms.

Combining Pictures. All the pictures in one room should be friendly in texture, scale, subject matter, and color. An important oil painting usually prevents the use of anything but oils in the same room. A very bold water color or an excellent reproduction of an oil painting, however, can sometimes be used in the room with an oil. It is safest to consider that oil and water do not mix, and neither do canvas and paper pictures.

It is well to have some variety in the size of the pictures in a room, without any of them being out of scale. The pictures in an ordinary-sized living room might well range from the size 14 by 18 inches to the size 20 by 24 inches, if there are only three or four pictures in the room. One picture should dominate in size and beauty, and it should have the place of honor, which is usually above the fireplace.

The subject matter of the various pictures in one room should be reasonably concordant. Monotony is not desirable, but neither is great difference such as that between a picture of a forest fire and one of a sleeping infant. It is disturbing to see one picture with small houses and figures hung close to another picture with large houses and figures.

Pictures in the same room are likely to be harmonious in color if they are chosen particularly for that room. Usually it is desirable to choose pictures that have different colors dominating. Probably the principal mistake to avoid in color is having some pictures too light or too dark for the others.

FRAMING OF PICTURES

A frame is necessary for any picture because it stops the movement in the lines of the picture. The frame also provides the transition between the picture and the wall on which it is hung.

The size of a picture, the subject matter, movement, color, and the medium in which it is done all affect the choice of a frame. One general rule applies to all frames: they must not attract attention away from the pictures. That eliminates at the start all highly ornamented, glittery, gilded frames such as adorn many of the oil paintings in our museums, in our homes, and in dealers' shops. It is difficult to understand how such vulgarity in framing has been accepted so generally. The Whistler frames, still obtainable, are the result of the revolt of a great artist against pretentious frames.

Size and Weight. Ordinarily the smaller the picture is, the smaller the frame should be. Paintings in oil require larger and heavier frames than water colors or prints. Paper pictures invite more delicate frames than canvas, and so also does the finer technique of etching and water color.

Subject Matter. Stronger subjects, buildings, for instance, require larger frames than delicate subjects such as children, even though the pictures are of the same size. Simple subjects, such as peasants, require stout plain frames; aristocratic ladies require frames in character. Masculine portraits usually should have plain frames. Close-up subjects generally require wider moldings than distant scenes even if the pictures are the same size. Both strong color and the violent movement of diagonal lines require a heavier frame than placid horizontals and weak color.

If a picture belongs to a certain historic period it should have a frame of the same period. Most of the motifs on picture moldings are traditional and should be used only with pictures that agree with the spirit of the historic period that produced the motifs. Recently a great museum hung a ridiculous combination consisting of a dashing, vivid polo picture in a very elaborate gilt frame covered with feminine motifs like bowknots and garlands. Modern pictures should have simple modern frames; the more abstract the picture, the more geometric the molding should be.

Color. If a picture is mostly warm in color through the use of yellow, red, and brown, its frame should be warm colored or gilded. Frames of pictures having chiefly cool colors such as blue, black, and white, or gray should also be cool in color, possibly silver.

Oil paintings may have frames of dull gold leaf, silver, stain, or paint that is a grayed tone of the dominating color in the picture. Sign painter's gold leaf comes fastened to a paper background and can easily be applied to a frame by an amateur who will follow the directions. The ordinary gilt frame should be toned down by painting it with burnt umber or whatever color is desired and then rubbing nearly all the paint off. Aluminum leaf has taken the place of silver leaf and is just as effective. Sometimes good antiqued effects are obtained by using one color over another. Natural wood waxed or stained suits some pictures but does not suit all rooms.

Water colors may have dull gilt, silver, painted, or stained wooden frames. Japanese prints may have plain dull black frames if there is black in the picture, but not otherwise. Etchings may have narrow black, dull silver, or gray frames. Photographs look well framed in the medium value of the picture using brown or gold for a sepia print and silver or gray for a black-and-white print. Frames are sometimes painted to match the wood trim or furniture of the room. Glass may be used on all pictures, even oils, to protect them. However, one should be careful to get entirely colorless glass, for sometimes a glass of greenish cast affects the color of the picture.

Mounts or Mats. A mat is never used with an oil painting. Pictures on paper, such as water colors or prints, seem to need mats. The Metropolitan Museum uses a mat in framing a Winslow Homer water color but the Brooklyn Museum does not, so expert opinion does not agree in this case. When a picture is hung against patterned wall paper, a mat is necessary. A mat also improves a picture that is crowded with many objects and has little background, or one that has much movement and carries the eye too abruptly to the frame.

The color of a mat may be cream, white, a neutral tone lighter than the frame, or just darker than the lights in the picture, or in rare cases a grayed medium tone of the predominating color of the picture. Sometimes a series of border lines repeating the color of the picture are painted on the mat, as a transition between the colored picture and the plain mat. Occasionally very brilliant colorful pictures such as flowers are improved by black mats and frames. A dark picture seldom needs a mat, but if it

does a dark mat should be tried. It is wise to experiment with mats and moldings before deciding what is best.

The size of the mat depends upon the size and type of the picture, upon the space where it is to be hung, and upon the scale of the furnishing in the whole room. A picture that is a horizontal rectangle should have a mat with the narrowest margin at the top, medium margins at the sides, and the widest margin at the bottom. An upright rectangle has the medium margin at the top, the narrowest at the sides, and the widest at the bottom. A square picture usually has the same margin at the top and sides and a wider one at the bottom. A 2-inch mat on a water color about 16 by 20 inches is reasonable. It is helpful to study the mats and frames on the pictures at contemporary exhibitions.

HANGING OF PICTURES

Most people hang too many pictures in their homes. Three pictures are enough for the average living room. Those three should be put away after a few months and some others hung for a while. It would be interesting to change pictures with the seasons, most certainly having a difference between summer and winter pictures. One does not really notice pictures after they have been up several weeks, so a change is a source of pleasure. The person whose hobby is pictures is justified in hanging more pictures than is usual, but in this case the room should be sparsely furnished.

Pictures must be hung low enough so that they will seem to form a unit with the furniture, otherwise there will appear to be a line of pictures higher on the wall and a line of furniture below. Sometimes a candle or some other tall decorative article on a piece of furniture helps to unite the furniture with the picture, but it should not extend over the picture. A picture hung above an article of furniture must be related to it in scale. Sometimes one picture may be hung over a group of furniture, for example, over a chair and a small table together.

Pictures should be hung as flat as possible so that they will seem like a part of the wall. If the screw eyes are placed near the top of the frame it will usually hang flat. It is best to hang most pictures blind with no wire showing at all. If a picture or mirror must be hung from the molding, it is well to use two hooks, one

on each end of a long wire passing across the back of the picture. In this way the picture can be easily adjusted, and the ugly triangle caused by the use of one hook is avoided. The hooks and wires can be painted to match the wall so that they will be inconspicuous.

It is customary to hang pictures at the eye level of a standing person, but in modern rooms they are hung on the eye level of a seated person so as to be in harmony with the low furniture. The upper or the lower line of all the important pictures in a room might be on a level, so as to promote a feeling of unity in the wall decoration. It is sometimes well to hang the dominating picture a little higher or lower than the other pictures in the room.

Small pictures are often hung in groups, but they should not usually be in the same room with large pictures. All the pictures in a group should be related in color and subject matter. It is usually desirable to leave less space between the pictures than the width of the pictures themselves. Sometimes an inconspicuous textile or paper can be used as a background for a group of small pictures, making them a unit in scale with the rest of the furnishings. Pictures should not be hung in step-up fashion because this makes the arrangement more noticeable than the pictures themselves. Small pictures like silhouettes are unfortunately often hung near the fireplace which is entirely unrelated to them in scale. Pictures with mats should not be hung near those without, because the contrast is not pleasant. Pictures with gold frames should not be hung near pictures with wooden ones. It seems advisable not to hang photographs of people; they usually appear better in standing frames.

The lighting of pictures is considered on page 293.

QUESTIONNAIRE FOR THE STUDY OF PICTURES

I. General questions.

1. Factual.

- a. What is the name and nationality of the artist?
- b. In what century did he live?
- c. What is the name of the picture?

2. Aesthetic.

- a. Is this a typical picture by the artist, and if so, in what respects?

- b.* What was the artist trying to express, and to what extent did he succeed?
- c.* Is subject matter or design more important?
- d.* Are subject matter and design satisfactorily blended?

II. Questions concerning the plastic elements.

1. General.
 - a.* Which element is emphasized?
2. Line.
 - a.* What are the main lines in the framework of the picture?
 - b.* Are there strong horizontal lines for a base?
 - c.* Are there outlining lines or accenting lines, and where are they?
3. Pattern.
 - a.* Do the lights hold together in a pleasing pattern? Do the darks?
 - b.* Is it an equally good pattern if the picture is turned upside down?
 - c.* Is variety of texture gained by the use of decorative lines or spots?
4. Volume.
 - a.* Do the objects appear flat without third dimension?
 - b.* Do the objects appear solid as if you could walk around them?
 - c.* Is the effect of volume produced by perspective or by planes graded from dark to light?
5. Space.
 - a.* Does the picture show deep space, shallow space, or both, with intermediate space?
 - b.* Is the effect of distance given by perspective lines, change of color, change of value, or change in the size of objects?
 - c.* Is there plenty of room for all the objects in the spaces, or are some spaces too crowded?
6. Light and shade.
 - a.* Is there an effect of light from the sun or from a lamp? Do the shadows fall naturally?
 - b.* Is there a vibrating play of light all through the picture?
7. Color.
 - a.* Is the color cool or warm, rich or dull, bold or timid?
 - b.* What is the dominating color? What is the secondary color? Is there an accent of the complement?
 - c.* Is the color scheme adjacent, complementary, or triad?
 - d.* Would the color be interesting in any small bit of the picture chosen at random?
 - e.* Is the color effect broken and impressionistic?
 - f.* Is there a decorative flat use of color?

- g.* Is there a restrained use of color? Is it less brilliant than in nature?

III. Questions concerning the art principles.

- I. Proportion.**
 - a.* Does the whole canvas have good proportions?
 - b.* Where are the strongest horizontals and verticals?
 - c.* Are the main divisions of the picture well spaced?
- 2. Emphasis.**
 - a.* Where is the center of interest? How is it emphasized?
 - b.* Has anything in the picture been subordinated; by what means?
- 3. Rhythm.**
 - a.* Is there a feeling of continuous line movement in this picture; where is it?
 - b.* Has it any regular rhythm?
- 4. Balance.**
 - a.* Is one half of the picture heavier than the other, either from side to side or from top to bottom?
 - b.* What kind of balance is obtained; by what means?
- 5. Repetition.**
 - a.* Has any form been repeated; where?
 - b.* Has a color been repeated?
- 6. Variation.**
 - a.* Are there colors that have been varied; where are they?
 - b.* Have forms and lines been altered for the sake of variety; in what ways?
- 7. Opposition.**
 - a.* Is there opposition in color or value anywhere?
 - b.* Is there opposition or tension between lines and forms; in what places?
- 8. Transition.**
 - a.* Is there transition in color and value?
 - b.* Are there diagonal lines across corners?
 - c.* Are there medium-sized forms?

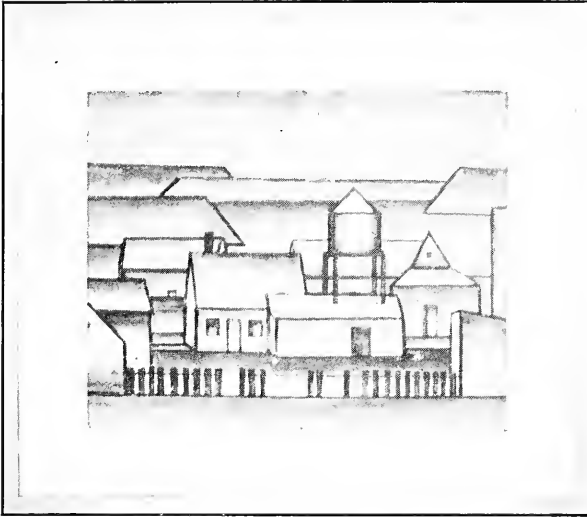
IV. Questions concerning use as home decoration.

- I. Personal.**
 - a.* What emotional effect does the picture have upon you?
 - b.* Does the picture hold your interest, give you a new experience, challenge you so that you would like to see it often?
 - c.* What sort of person might want to own this picture?
- 2. Environmental.**
 - a.* What sort of home, if any, would welcome this picture, or is it a gallery picture?

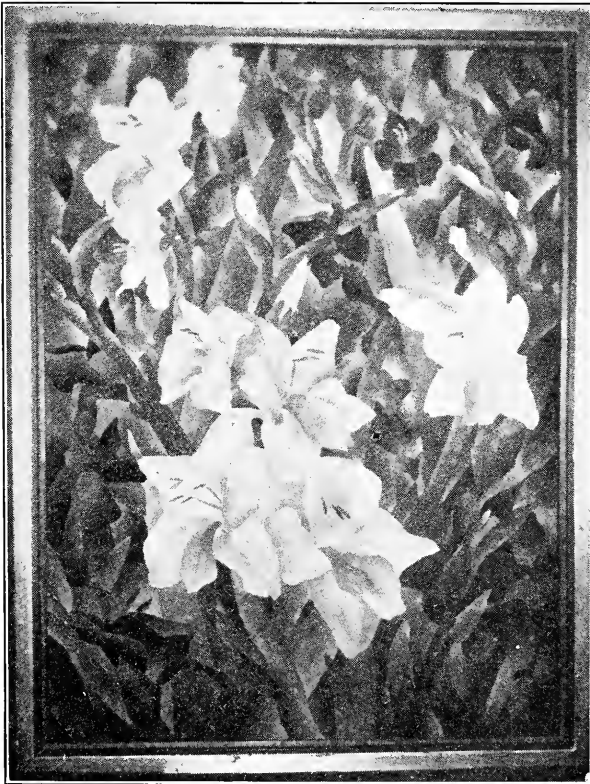
- b. Is this picture best suited to a living room, a dining room, a bedroom, or a study?
- c. Would the color scheme of the picture provide a good start for the color scheme of a room? What should be the dominating color of the room where this picture hangs?
- d. What textural quality does the picture suggest? What texture should the rugs, wall, furniture, and curtains have in the room which contains this picture?
- e. Would this picture look well in daylight? In artificial light?
- f. What sort of picture would look well with this one?
- g. Does the frame suit the picture?

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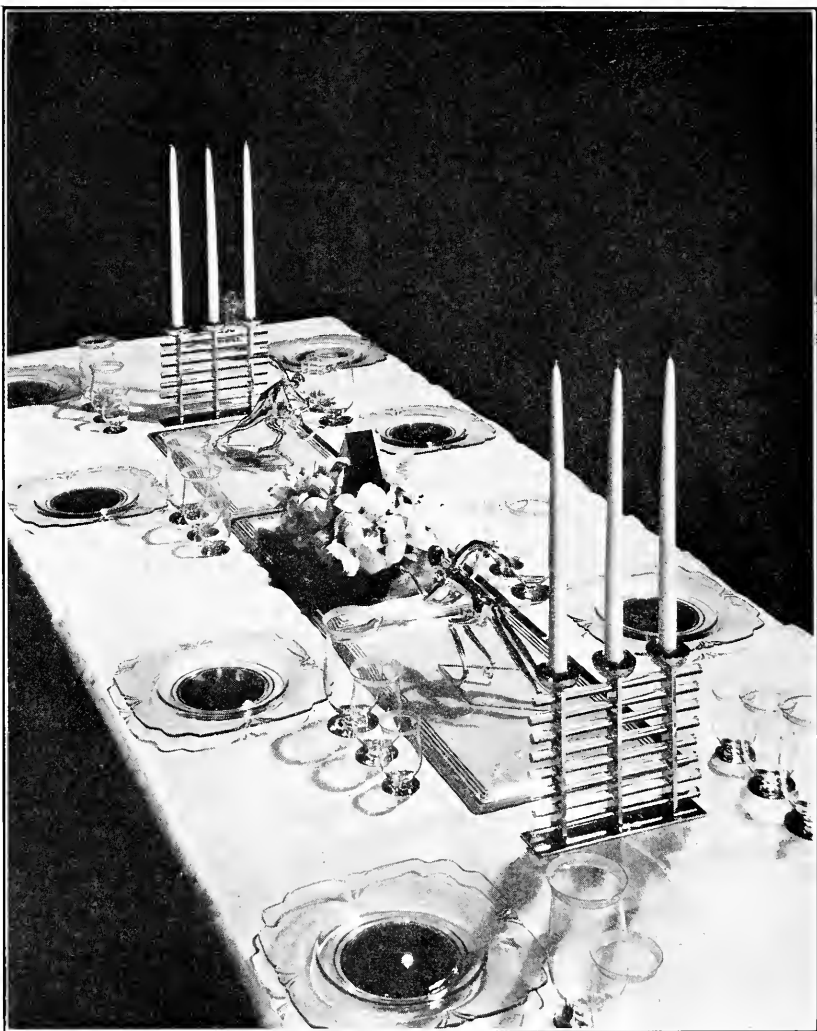
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This modern water color painting by the author is suitably framed with a mat and a narrow modern frame.



This oil painting of Gladiolas by Norman E. Rutt is suitably framed in a heavy molding. This type of picture is generally pleasing and could be used in almost any room.



Courtesy of Marshall Field and Company

Everything in this table setting is harmonious because it is all modern. Novel forms and materials provide so much interest that it is a relief to have a plain cloth, plain goblets, and almost plain plates. The bar candelabras and the mirror plaques repeat the lines of the table itself. Sophistication and modernity are expressed in this setting of crystal, silver and white.

CHAPTER 24

TABLE EQUIPMENT

Interesting problems of suitability arise in connection with the table service to be used in a home. It should not, of course, be out of keeping with its surroundings. A formal home, where things are done in a dignified manner, should have formal, conventional table service. For the home that is expressive of intimate charm there is delightful table equipment having the same quality. For the very unpretentious home, a variety of wares is available, such as colorful pottery dishes from many lands, heavy glass, bone-handled knives and forks, and peasant linens.

The color and design of the dining room and its furnishing should be considered in the choice of table service, as the dining room is the immediate background for the set table. The table itself should be selected to fit the size and shape of the room. Tables of good proportions and good lines are available in many styles.

The table when set should be a unified whole, a complete picture, with everything in harmony, even the food. The five art components—line, pattern, color, texture, and lighting—are involved in this problem. The principles of art which apply particularly to a table setting are emphasis, balance, and rhythmic repetition. Restraint in emphasis is necessary in a table setting. Not all the articles used should be patterned. If the dishes are lively with pattern why not have plain or almost plain linen, glassware, and silver, since the centerpiece and the food also provide patterns?

TABLE COVERS

The cloth is the background for the picture and must harmonize with the things on it in pattern, color, and texture.

Pattern in Table Covers. Pattern in table covers is not of course necessary, but if it is preferred it should be well designed,

of conventional or geometric motifs. The pattern should suit the other parts of the table setting in size and character and should hold its place as background. A naturalistic pattern in the damask used with a conventional or geometric pattern on the dishes, glassware, or silver produces confusion in the total result. Some table covers of lace with patterns attract so much attention that they can not possibly be considered as background.

Color in Table Covers. Sometimes the cloth acts as a link between the table and the rest of the room, perhaps repeating the color of the curtains; at other times it provides a contrast to the room. Whether or not colored table covers are fashionable should make no difference to the artistic person who would like to use a colored cloth. When only white linen was used, decorators found it difficult to harmonize the table with the dining room unless white curtains and other white notes were used. In fact, the table was then often called the "white elephant." Now, the table can be made to fit perfectly into the dining-room color scheme by the use of colored linen. The table cloth should harmonize too with the color of the dishes and glassware. Daring combinations of color should be encouraged because of the brief duration of the assemblage.

Texture in Table Covers. This subject is generally understood by women; they like to use fine linen with fine dishes, and coarse materials with coarse dishes. The table cloth should suit the occasion also. Formal covers are generally made of fine damask, embroidered linen, lace, or Italian cutwork, in white or cream. Informal covers are to be had in homespun peasant cottons and linens from many lands, Czechoslovakia and the Basque country supplying some of the best. Doilies, coarse-mesh fabrics, block-printed material, embroidered textiles, coarse laces, fiber mats, and oilcloth are all informal.

DISHES

Since dishes are the most important part of the table setting and the most difficult to select, one usually acquires them first and then looks for other things to harmonize with them. Whether one buys fine china or simple earthenware dishes much care should be given to their selection. It may take weeks to find distinctive ware that just suits a particular situation. Aside from

the very practical matters of cost and durability the art factors are also to be considered. Form, color, texture, and pattern all contribute to the appearance of the dishes.

Form in Dishes. In form the dishes should carry out the general idea of the setting, conventional or informal. Modern shapes suit the modern mode, classic shapes belong to Neo-Classic or Federal surroundings, and squatty forms usually suggest cottage backgrounds.

Color in Dishes. Appropriate color conduces to a definite effect in dishes, refined colors belonging with elegant things and vigorous colors being suitable with crude things.

In planning a table setting the color of the dishes and the food should be considered together. A bluish green salad bowl is equally interesting with yellow-green lettuce, vermilion tomatoes, or slices of purple cabbage in it. A dish with lavender lining looks well filled with sliced beets, sliced oranges, or persimmons. Placed on a jade-green cloth, it looks as gay as a design by Dufy.

One color decision that has to be made by nearly every home maker is whether to have cream, white, or off-white dishes. Cream color is most pleasing, provided the linens too are cream; but if the linens are white, white dishes are probably best. A very sensitive colorist might feel that the cool color of silver which must be used in the scheme is more harmonious with white linen than with cream. Off-white tones in dishes and linens are good.

Different colors might well be emphasized in the different courses of a meal. One might think of a table as a picture, and realize that it would be interesting to see it varied somewhat for each course. Adjacent color schemes are very successful in dishes and linen used in table settings.

Pattern in Dishes. Pattern in dishes can express whatever idea is desired. Many patterns are simply innocuous, with no attempt at individuality. Gold-edged ware is correct enough, but certainly not distinctive. The fundamental requirement of good pattern, namely that it must follow the lines of the object it decorates, puts rather narrow restrictions upon designs for dish-ware. For example, a triangular decoration does not fit a round plate. With regard to design on plates, it is pretty safe to state as a rule also that if the border decoration is interesting the center should be plain. A decorated center makes it unnecessary to have

more than a line around the edge of the plate. Designs scattered here and there over a dish are quite likely to be poor. Indeed, compactness is usually a good quality in design of any kind.

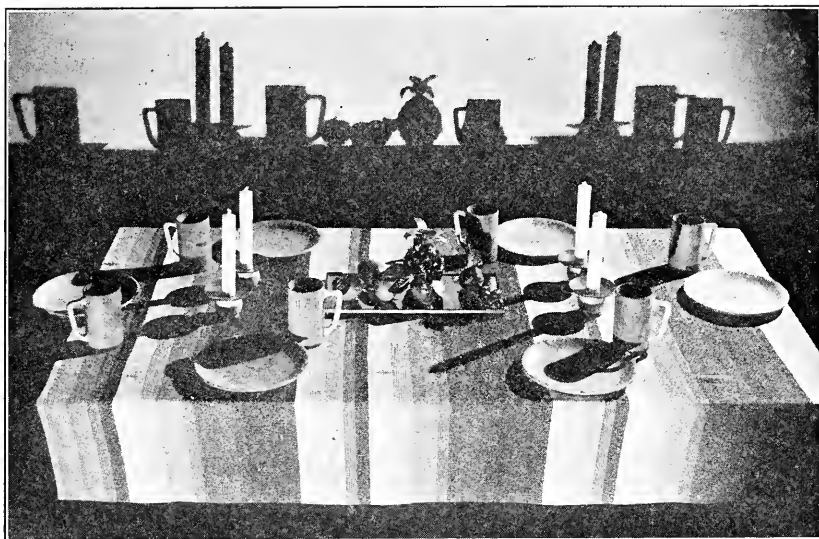
All three types of motifs, naturalistic, conventionalized, and geometric are used on dishes. Unfortunately there seem to be more naturalistic patterns on the market than any other kind. Conventionalized or geometric designs are superior, because in constructing them the designer considers the shape of the article to be decorated and the shape of the background spaces. Pictorial designs on dishes are lamentable but common, ranging from hunting scenes to college buildings. Affection for one's alma mater is not most appropriately expressed by putting gravy on her dignified façades.

Some of the best designs seen in dishes are in peasant wares. In them there is a directness that comes from applying the decoration freely and joyously without too much mechanical measuring beforehand. The handmade appearance of these dishes makes them very suitable for use with other handmade things. Some of the modern design is also delightful. Often it, too, has a humorous note even in the abstractions. It sometimes deliberately violates the rules of structural unity, but does it well enough to be acceptable.

Dishes decorated with traditional patterns are reproduced for use with period furniture. There are distinct Baroque, Rococo, and Neo-Classic designs in china. Many of the old designs, no matter how authentic, should nevertheless be discontinued because they lack art quality. On the other hand, some are so beautiful that they should always be copied.

Dishes decorated with Oriental designs can be combined with others having either traditional or modern patterns. In fact, Oriental patterns make a transition between the old and the new, often acting as a peace-maker between them.

Texture in Dishes. Texture, form, color, and pattern are just as inseparable aesthetically as they are technically in dishware. Heaviness in the ware is an invitation to boldness in form, color, and pattern. In addition, the textures of the different parts of the table setting should be harmonious. The texture of dishes depends upon the materials from which they are made and upon



Courtesy of Helen Hughes Dulaney Studio

Every article in this table setting expresses rugged simplicity. The wooden dishes and the coarsely woven cloth have the same textural quality; they are delightful for informal occasions.

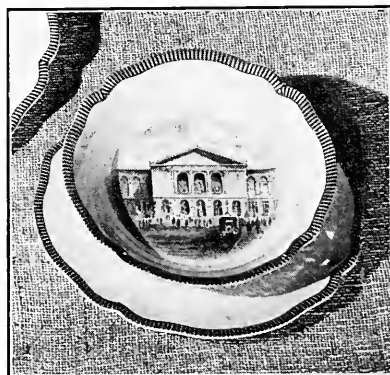
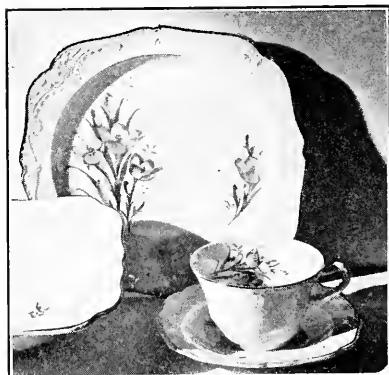


A children's party table should be child-like and festive like this one. Probably the cloth is too fine in texture for these dishes. The gingham pattern on the edge of the dishes is good, but the landscape centers are poor in design.



Courtesy of the International Nickel Company

This after-dinner coffee service, designed and executed by Tiffany and Company, was made of 5% iridium platinum and 95% nickel. Note that the decoration follows well the structural lines of the articles.



At the left is a poor pattern of naturalistic flowers that have not been made into designs. The molded border is enough ornamentation without the painted decoration. The figure at the right shows that it is not possible to make appropriate designs for dishes from pictures of buildings. Could any one look at these classic walls through soup without smiling?

the firing process, which determine whether the products are china or earthenware.

Sets of Dishes. Sets of dishes are not used so much as formerly. Even conservative china shops now recommend diversified table service. The service plates and the salad plates are often different from the rest of the dishes, but the dinner plates, bread and butter plates, and cups are usually alike. It is particularly unwise for a family in a small home to buy a complete set of dishes of one kind. With a limited budget and limited space for keeping the dishes, the set would probably prevent the purchase of any other dishes. When interesting possibilities are so numerous, it is unfortunate to own only one pattern and color. Then, too, there is little chance for personal expression in doing the stereotyped thing. Sets of any kind in furnishings provide a dull and easy solution to a problem that a person with imagination solves differently.

A certain woman with exquisite taste uses different kinds of dishes for each course during a meal, and never uses the same dishes for successive meals or on consecutive days. This means that a plentiful supply of dishes is necessary, of course; but even the woman with a modest income can have enough dishes to provide some changes. Slightly imperfect dishes cost less than others. "Seconds" are quite as good as "firsts" to use in cottages, or even better, as they suggest the unevenness of handwork. Fine variety in dishes is possible for the person who will spend much time seeking just the right ones, as they may vary in pattern and color if they agree in scale and texture. For example, pottery plates from several countries combine very well. An entertaining variety of dishes helps to make a meal time merry.

MANUFACTURE OF DISHES

It is well for any woman to know something about the history, composition, and making of dishes, so that she will know what qualities to expect in different wares. This is a broad subject that would no doubt prove of great interest to all those who have time to read, visit museum exhibits, and possibly collect dishes. The material is condensed as much as possible here, but it is hoped that the reader will not stop with these few lines.

All peoples from the time of the Neolithic age have molded and

baked clay articles. Some authorities on ceramic art say that Egypt might be considered its cradle, Greece its nursery, and Rome its childhood home, after which it was neglected in Europe during the dark ages, to be revived during the fourteenth century in Spain. The Moors on the north coast of Africa learned the art from Persia, Arabia, and China and carried it to Spain and Sicily, whence it spread to Italy and the rest of Europe. Porcelain (china), which is the finest work of the potter, was first made in China possibly between 100 B.C. and A.D. 100. It has been imported from China by Europeans since the sixteenth century, even after they too learned how to make it. The Florentines made soft paste porcelain as early as 1580; the Germans made hard paste porcelain after Johan Bottger of Dresden discovered its secret in 1709. The English first made bone china about 1750. Both china and earthenware were made in the American Colonies before the Revolutionary War.

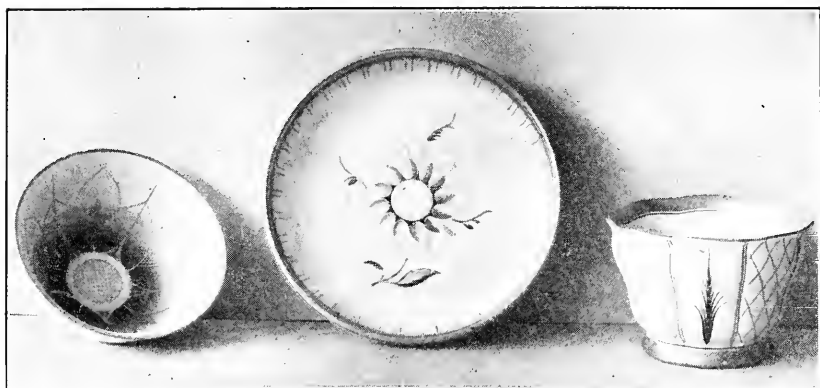
Pottery and porcelain objects consist of two parts, body and glaze. The body or paste is made of clay mixed with other ingredients, depending upon the type of product desired. It is then shaped on a potter's wheel, cast, or built up by hand. The degree of heat used in firing depends upon the materials.

The glaze may be glossy, mat (dull), or medium, and either transparent or opaque. Some crackle glazes are produced by suddenly cooling the article so that it contracts unevenly. Salt glaze results from putting salt in the kiln, not on the pottery, however.

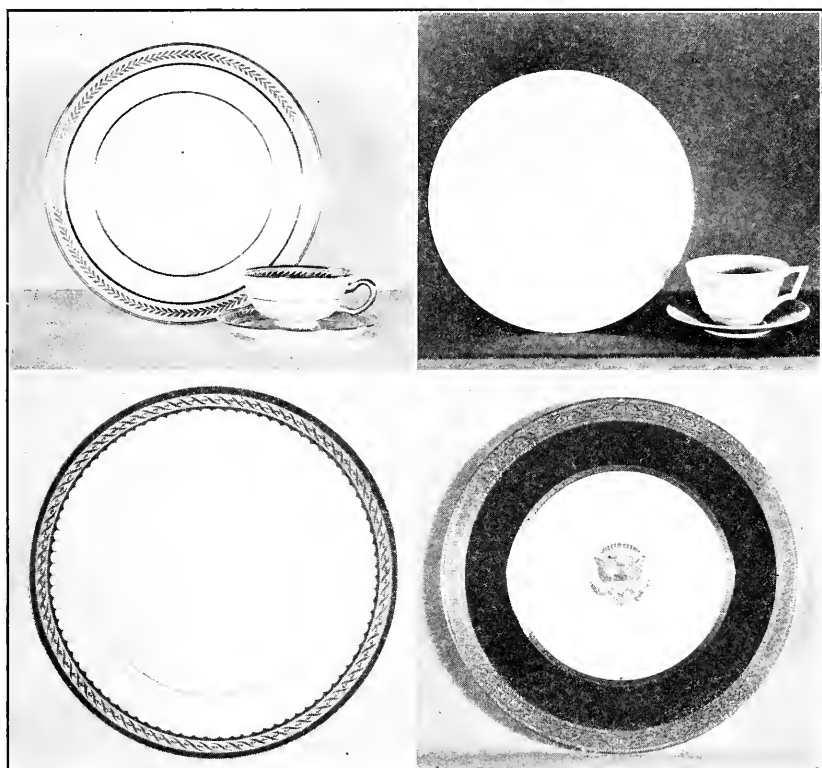
The terminology of ceramics is rather confusing to laymen, because many merchants do not use the same terms as the museum experts and writers. In addition German and French writers do not agree with the English and Americans in their use of ceramic terms. In this book American and English usage is observed.

China and porcelain are here considered as synonymous terms referring to all the wares that are in any degree translucent. An entire piece may appear opaque because of its thickness, but if the edges or a thin fragment of it are translucent it is porcelain.

We are now fully accustomed to beautiful porcelain or china-ware and take it for granted, but in the eighteenth century it was so highly prized that many of the factories had royal support, and the nobility generally collected china. China is the

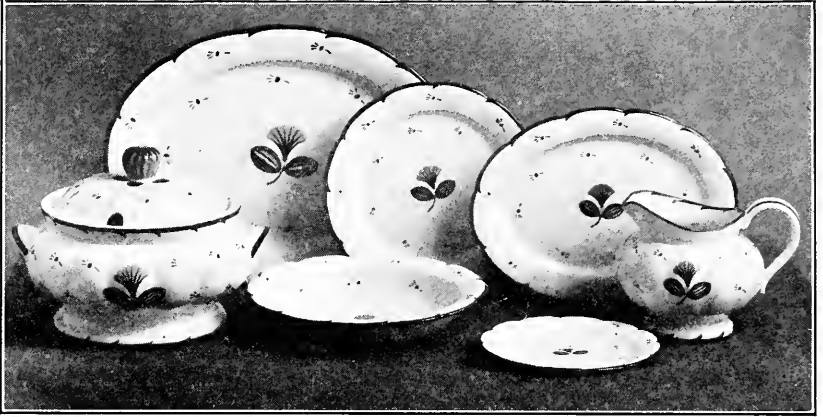


This group of Swedish dishes shows fine studied designs.



Courtesy of Lenox, Incorporated

In the group of four, above, the dishes at the upper left are excellent in design. The dishes at the upper right are examples of the best type of decoration, that which is not applied, but is structural. The plate at the lower left is interesting and conservative enough to be used with many types of equipment. The plate at the lower right is one of the White House set ordered by President Wilson; the border though rich has been well subordinated to the President's Seal in the center.



Courtesy of American-Swedish News Exchange

These dishes show a gay naïve design suitable for use in cottages.



Courtesy of the Onondaga Pottery Company

The plate at the upper left has a pleasing restrained decoration which follows its own lines. The one at the upper right is called "Adobe Ware" and has the appearance of hand-made pottery because of the variation on its edges. The lower left plate is from a set chosen by the author for use in the Zeta Tau Alpha Sorority House at Northwestern University. The three bands are of the same color but different in value, producing a modern effect. The plate at the lower right is an example of a type of naturalistic and scattered decoration that has no relation to the space it decorates.

name given to this ware by the English, because it first came from China. Chinaware is made mostly of china clay (kaolin) and feldspar. It is baked in a kiln to the fusing temperature, which means that most of the ingredients are nearly melted into each other so that they become almost one substance. A broken piece of china shows that the glaze and the body have merged completely, making a very hard material. The advantage of the hardest china is that it is most durable, and if it becomes chipped or cracked, the exposed break will not absorb dirt but will remain absolutely clean.

There are three classes of porcelain, hard paste, soft paste, and bone paste which is medium. Hard paste porcelain is sometimes called true porcelain. It is very hard, is impermeable to liquids, and is dazzling bluish white. Bone china is medium in hardness and impermeability. Soft paste porcelain is more translucent but less hard, and more permeable than the other porcelains.

Earthenware and pottery are synonymous terms referring to all the entirely opaque wares. The usual test of an article is to hold it against very strong light, and if it is so opaque that the fingers do not show through at all it is considered to be earthenware. Earthenware includes products ranging from clay flower pots to very fine tableware. Earthenware is made of potter's clay, and usually of earth containing lime and sand. It may also be classified as soft or hard, depending upon the nature of the ingredients and the degrees of heat used in firing it. A broken piece of pottery shows the glaze like a separate layer on the outside, and a more porous body than porcelain.

Dishes Procurable Today. Dishes from many lands are in our shops today, but the United States produces china and pottery equal to the best. England sends china in traditional patterns; Germany produces interesting modern ware; Italy, France, and Mexico offer delightful pottery dishes; and Japan produces popular-priced dishes decorated with European designs. Also many other dishes are to be found, so the person who is interested should shop around before buying.

MISCELLANEOUS WARE

Pewter. Pewter hollowware is more suitable to use in small homes than silver. It lacks the hard severity of silver and has

a handmade look. Chinese pewter plates and tumblers are effective with pottery dishes in cool colors. Pewter should be available at a low price, because it is made of an alloy that consists largely of tin, combined with lead, bismuth, or copper.

Aluminum. It is now possible to obtain brushed aluminum dishes that are effective for the informal studio type of home. They, too, should be reasonable in price.

Copper. Copper dishes are delightful in color. Improvements are being made in the treatment of copper so that they can hold food, without being lined with glass or metal.

Wooden Dishes. The interesting new dishes of wood are suitable for informal homes and informal occasions. They are finished in ways to make them non-absorbent. The wood, being a poor conductor of heat, makes a cup that does not burn the lips. Our Colonial ancestors used wooden dishes during their first century in this country.

Plastic Materials. Various plastic materials are used for unbreakable dishes. They are being improved all the time and will no doubt be generally used some day.

FLAT SILVERWARE

The most hazardous part of buying silver is the selection of a good pattern. The kind of ware that one buys depends upon one's means, but the design may be ugly or beautiful at the same price. Not one of the principles of art or design should be overlooked by the person who is debating the art quality in a pattern. Knives, forks, and spoons have so little space to decorate that the design must be simple and follow the line of the object. If there is emphasis on any part of the decoration, it should be found at structurally important points. For example, a group of three balls at the narrow part of the handle of a spoon has no relation to the shape of the spoon and is therefore poor. Any ornamentation that interferes with the purpose of the ware is especially undesirable. Naturalistic or pictorial patterns do not belong on silverware, of course. Silver flatware with little or no decoration is very satisfactory because it can be used with many types of dishes.

Many new modern designs in silverware have appeared recently. Their photographs in the magazine advertisements are

well worth attention, because some of the best artists of today are designing them; for example, Saarinin's Silhouette pattern is excellent. It is evident that modern designs in silver are necessary to accompany modern designs in dishes. Short-bladed knives, with spoons and forks to match, are interesting and modern.

The woman who is using traditional furnishings will be able to find silverware in the same feeling. All the decorative movements produced their own silver. These are reproduced now, often simplified to conform to the taste of today. Certain Neo-Classic motifs are exactly right to accompany Wedgwood dishes, and certain Empire motifs are pleasing with Duncan Phyfe tables and suitable dishes. The rugged simplicity of the Early American silver makes it very desirable to use with Early Colonial furnishings. Paul Revere, the Revolutionary hero, made some of the originals that are now being reproduced.

An important question for the buyer is whether to have sterling silver or plated ware. This is a very personal matter, but it seems advisable for those with a small income to buy plated silver. The plate is just as comfortable to use, it looks exactly as well, it does not seem too good to use often, it does not entail worry as to its safety, and it is less expensive. It may wear out; but it can be replated, if it cannot be replaced. Constant improvement such as occurs all the time may at any moment produce some beautiful and desirable new ware. It is not advisable to buy heirlooms for one's descendants, as they will probably want to choose their own things. On the other hand, sterling silver is an investment of permanent value. Many persons get real satisfaction out of the ownership of valuable things. Having permanent sterling silverware in a family helps to keep alive memories of festive occasions.

It is not necessary to own a complete set of one pattern in silver. Naturally, knives and forks should be alike, but spoons might be different, particularly in an informal home. It is quite possible to find American, Russian, and Mexican silver that is harmonious even with the fine Danish pieces made by Georg Jensen. In combining a variety of silver articles it is, of course, necessary to have them harmonious in scale, in pattern, and in degree of elegance or simplicity.

History. Owing to its useful physical properties and attractive appearance silver has long been greatly treasured by man. Lack of banks often caused people to put their wealth into silver utensils, which could be melted down when necessary. The word sterling is an abbreviation of Easterling, the name of a German family famous in the twelfth century for making articles of almost pure silver. Sterling now means silver containing $7\frac{1}{2}$ per cent alloy. Silver plating was originated in Sheffield, England, in 1742 by Thomas Balsover.

MISCELLANEOUS FLATWARE

Flatware with bone, wooden, or composition handles is desirable for use with heavy pottery dishes or other informal table equipment.

Tableware of yellowish metal has been made, but is not yet in general use. This type of ware should appear frankly as brass or whatever it is, and should not suggest gold, which would indeed be altogether too pretentious for use in a home. There is a distinct need for brass flatware because its warm color looks well with warm-colored dishes and linens. If it could be sold at a low price, women would be tempted to buy it to experiment with in color schemes. It is only custom that holds us to the silver standard in table service.

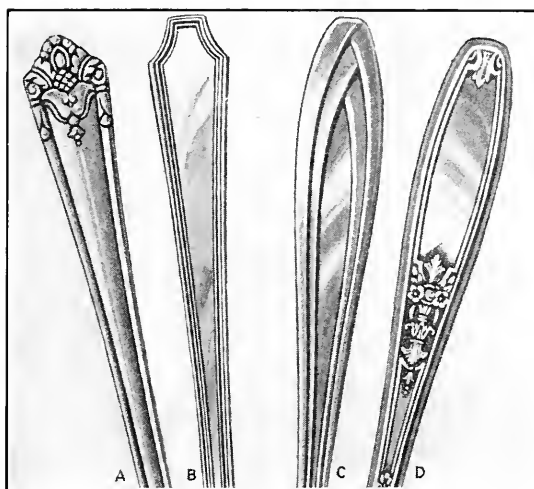
GLASSWARE

Glassware should be selected to suit the other articles of table service. If one has modern dishes, silver, and linen, the glasses should of course be modern. If the other things are traditional, the glasses should likewise be traditional. Glasses should be delicate or heavy depending on the texture of the rest of the service.

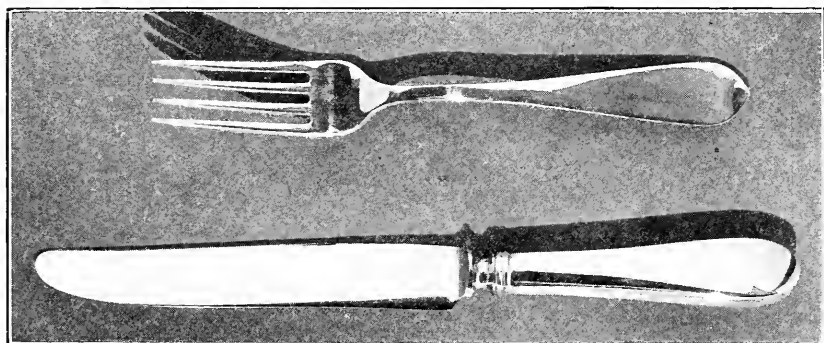
Beauty in glassware depends upon contour, pattern, color, and texture.

Contour. In glassware, as in china, it is important to have interesting divisions of spaces; for example, a stem glass should have different heights in the stem and in the bowl. Certain lines are most suitable for special types of dishes; classic shapes are desirable to use with Wedgwood and similar traditional china.

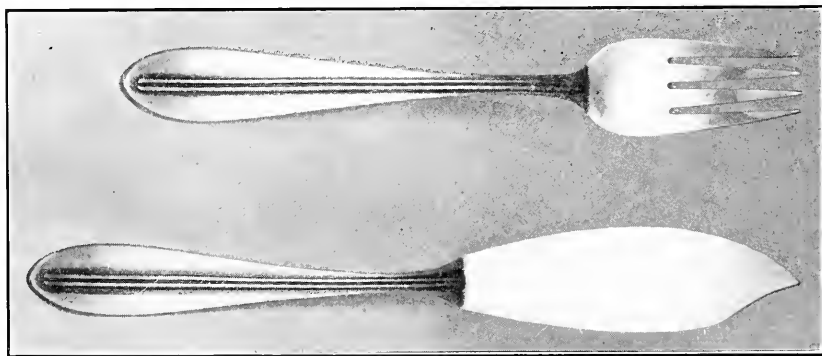
Pattern. It is not necessary to have pattern on glassware if there is pattern on the dishes and linen in a table setting. If one



Pattern (C) called Silhouette was designed by an outstanding artist, E. Saarinen. It has fine relationship of spaces; so too has pattern (B), Legacy. The remaining patterns (A) and (D) are less desirable. (A) is better because it is decorated at structural points.



Plain flat ware such as this is the author's choice for the modest home.

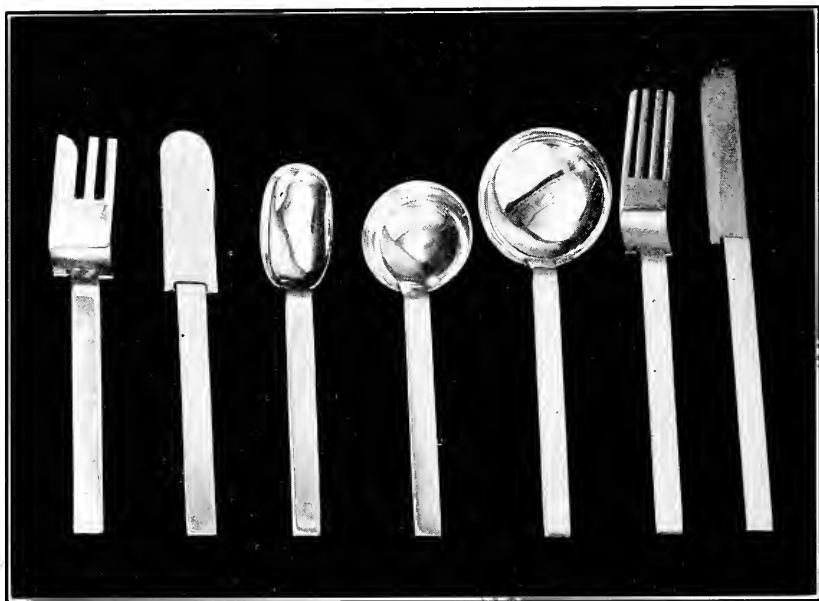


This distinctive design is from a goldsmith's shop.



Courtesy of Marshall Field and Company

Beautiful form and material make other decoration unnecessary in this glassware.



Courtesy of the Russel Wright Studio, New York City

Russel Wright designed this excellent sterling table ware. He says, "The simplicity of this pattern is not affectation—it is the resulting simplicity determined solely by the function of these pieces."

wants pattern on glassware, good designs are now procurable. A pattern that follows the line of the structure is always the most desirable although the examples in which it does not are only too common. Cut glass reflects high lights which must be considered in the total effect of a pattern.

Color. Colored glassware is not always fashionable, but that should make no difference to the person who seeks individual effects. Colored glassware provides an inexpensive way of adding beauty to the table service. One should consider the possibility of using glasses of several different colors together, provided that they are closely related. Clear glass without any color often helps to harmonize the silverware with the rest of the scheme, and is needed with colorful china and linens. With warm-colored linen and dishes, a yellowish color in the glassware is good; for example, with henna-colored Mexican plates, honey-colored glassware looks very well.

Texture. Texture is very important in glasses. The weight and size of a glass affect the impression of delicacy or strength that it gives. Most persons are well acquainted with fine glassware, but it is only recently that interest has developed in more robust ware. Bubble glass from Mexico and elsewhere is attractive, because the bubbles that occur naturally in the making are retained for their decorative value. It must be admitted that sometimes the bubbles burst, but not too often.

Different Types of Glassware. The quality of glass depends a great deal upon its composition. The principal ingredients are sand, lime, and some alkali. Lime or lime crystal is a dull-finish glass, which is pressed or molded. Flint, lead, or crystal is heavier and more brilliant than lime glass. It is used in making cut glass. Common or bottle glass is a cheaper grade that breaks more readily than costly glass. It has defects such as bubbles, lumps, and a pinkish color from certain chemicals. Handmade glass has the charm of variety in size and shape because no two pieces are exactly alike. The process of blowing this glass makes it distinctive in texture.

Some glass is made by a combination of processes. Glass may be blown by the breath or by compressed air. It may be blown in a mold, that is, while it is being blown it is held against forms that shape it. In making fine glassware hand processes are still em-

ployed. Etched, painted, sand-blasted, and cut glass are all available in table glassware. Cut-glass decoration is produced by a sharp-edged wheel. Unfortunately variety in the scale and style of cutting on one article is considered desirable by merchants.

When selecting glassware it is well to ask for interesting new products and also to examine the following kinds: American, Belgian, Bohemian, German, Czechoslovakian, French (La Lique and others), Mexican (bubble glass and others), Swedish (Orrefors and others), and Venetian.

History. However brief it may be, no history of glassware should omit the statement that small glass objects were found in the tombs of the Pharaohs. Later Rome became the leader in making glass. In the thirteenth century Venice was famous for its handmade glass, and the rest of Europe soon learned from her. In the United States, glass making was the very first industry established by the Colonists. This was in Jamestown in 1608. Wistar, Stiegel, and Sandwich glassware were the most famous in Colonial days. The Sandwich factory invented pressed glass as a substitute for blown glass.

The United States has excellent glass works, so there is no necessity for importing glassware into this country. Some of the best American glassware is made by the Pairpoint, Libbey, Fostoria, Heisey, Corning, and Morgantown glass works.

TABLE CENTERPIECES

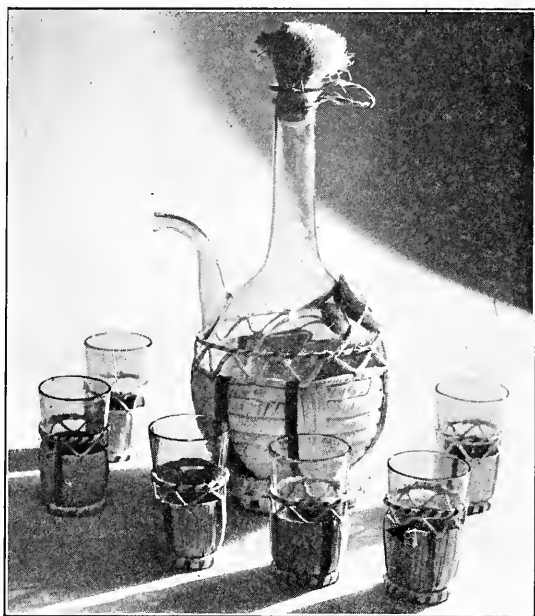
Flowers are the most used of all centerpieces because of their loveliness. Flower centerpieces are discussed in the section on flower arrangement. Fruit too makes beautiful centerpieces, often providing warm rich colors which are specially pleasing in the winter.

Infrequently artificial flowers made of glass, wire, or other odd materials can be found that are so well designed as to form desirable centerpieces. Needless to say, the more unnatural they appear, the better they are likely to be in pattern. Flowers or fruit that could never have grown on land or sea because they are pure design, are the best of all. A new offering is an orange-colored pottery pineapple decorated with diamond-shaped sections, each one bearing a small tin rosette and sprouting shiny leaves of tin at the top. Everyone knows the Mexican pottery fruit and

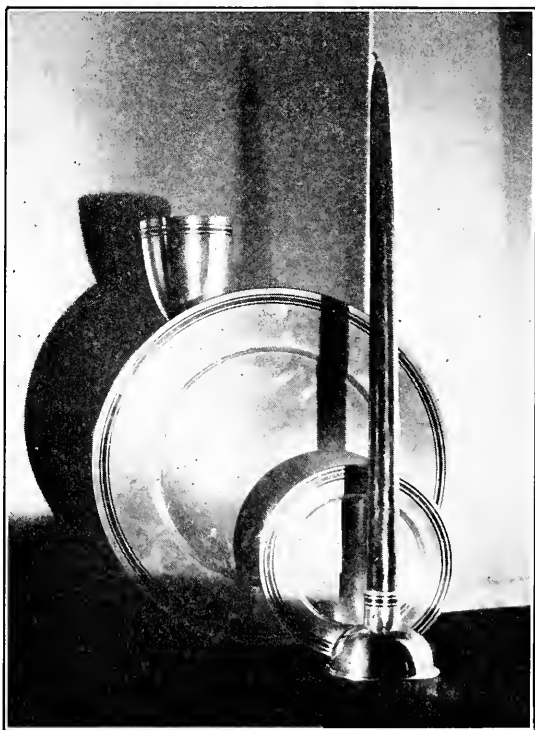


Courtesy of Georg Jensen Handmade Silver, Inc.

The bowl in the upper picture was purchased by the Luxembourg Museum in Paris. Note the concentration of the decoration at a structural point, balanced by plain spaces elsewhere. The child's set has a distinctive design which is well executed.



These raffia glass holders are very useful because they make it possible to hold an ice-cold glass in comfort. They agree well in appearance with porch furniture.



These articles have the appearance of hand-made silver, because the edges are not mechanically precise. The design is very good.

Courtesy of Marshall Field and Company

gourds decorated gayly with unnatural dots and dashes. Lest these remarks about artificial fruit and flowers be misunderstood it is necessary to state that about 99.9 per cent of all artificial fruit and flowers seen in the shops should not be used on the table or elsewhere, because they are mere unconvincing imitations of natural fruits and flowers.

Many special flower containers for use on tables are now on the market. Some of them come in sections, so that a small or large arrangement can be made with different aggregates of parts. The sections can be separated and placed around a central arrangement of some kind or scattered over the table. Whether or not it is fashionable, a plain mirror mat is always interesting because of the reflections in it. As designers are becoming more and more clever in planning centerpieces, it is well to search for the latest productions when one is buying such an article.

Holidays and special occasions provide reasons for centerpieces expressive of some definite idea. They can be very interesting and beautiful and are worth the attention of some member of the family. A table centerpiece for a children's party should be very different from that for grandmother's birthday dinner, a bridge luncheon, or a Fourth of July buffet supper. The spirit of the centerpiece should be the same as the occasion for which it is used—intimate, formal, merry, or casual.

Color too helps to give the centerpiece definite character. Sometimes all the colors on the table are repeated in the centerpiece which then unifies the table. The contour of the centerpiece is also of importance; solid masses produce very different effects from airy, jagged, or drooping lines. The centerpiece should have the same feeling aesthetically as the china, glassware, silver, and table cover.

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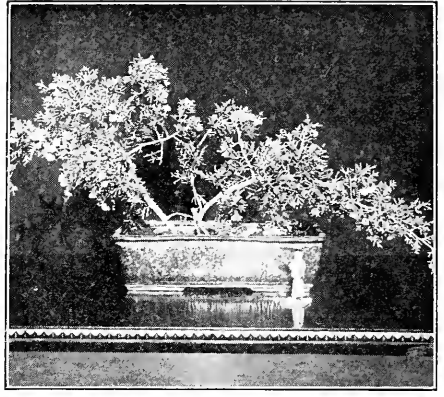
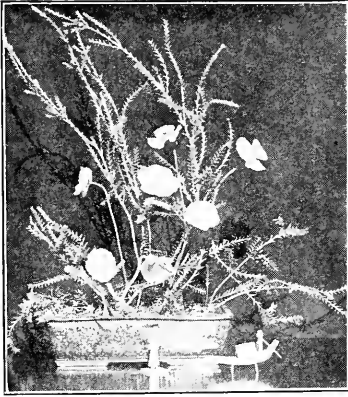
Initials on glassware do not detract if the lettering is well designed. Plain glass is desirable as it can be used with patterned dishes of many kinds.



Glassware as heavy as this may be used with earthenware dishes and peasant linens. The design of this group is particularly good.



Mexican bubble glass in various colors has the charming variety of handmade things. The swirling lines in the material agree with the roundness of the articles.



The arrangement at the left above combines poppies with unusual foliage.
At the right two well-chosen branches of juniper form a distinctive arrangement.



Courtesy of the Japanese Government Railway

These beautiful dwarf trees for indoor use have been trained and pruned into rhythmic lines.
Note the subordination of the stands and containers.

CHAPTER 25

FLOWER ARRANGEMENT

THE JAPANESE CONTRIBUTION

The Japanese have contributed more than any other people to the study of flower arrangement, and by them it is regarded as a polite accomplishment of both men and women. In the fifteenth century the Shogun ruled that flowers and plants placed in temples and before ancestral shrines must be arranged with thought. Since that time Japan has had numberless schools of flower arrangement, many of which are in existence today.

In all these schools the flower arrangements have symbolic meanings. Usually there is a part of the arrangement that is higher than the rest and represents Heaven, a lower part that represents Man, a third part lowest of all representing Earth. Sometimes the three parts mean Father, Mother, and Child; or at other times Air, Water, and Earth. A low flower arrangement may be considered an Earth idea, a high arrangement a Heaven idea, and a medium rounded form may represent Man. Most Japanese flower masters and their followers bend and wire stems and prune the plants to follow the exact lines desired in a composition. Other schools favor the more natural arrangements, which are better understood by Westerners.

The Japanese consider that the practice of flower arrangement brings to those who follow it:

1. Ease and dignity.
2. Serene disposition.
3. Amusement in solitude.
4. Familiarity with Nature's plants.
5. Respect for mankind.
6. Privilege of associating with superiors.
7. Health of body.
8. Gentle character.

9. Religious spirit.

10. Self abnegation and restraint.

It is interesting to note that the Japanese feature a different plant during each month:

January—Pine.

February—Bamboo.

March—Plum.

April—Cherry.

May—Wisteria.

June—Iris.

July—Morning Glory.

August—Locust.

September—Seven Grasses.

October—Chrysanthemum.

November—Maple.

December—Camellia.

The Japanese prefer simple plants, simply arranged, as expressing best the flower idea. Their flower-masters think that the use of lavish masses of hothouse flowers is somewhat vulgar. The Japanese custom of sending a friend a budding branch so that she may have the pleasure of watching the leaves unfold is better than our custom of sending a dozen hothouse blossoms, which are usually out of their season, are all equally developed, and have absurdly long stems. A spray of plant material from out-of-doors suggests the freshness of growing things, in their natural season.

SOURCES OF PLANT MATERIAL

The fields and woods offer an endless variety of plant life. With wild flowers one should use the grasses that are their neighbors where they grow. Indiscriminate picking of wild flowers is, of course, very antisocial. Children should be taught that the flowers near the roadside should be left for the passers-by to enjoy, and that rare plants such as the arbutus, heather, and trilliums must never be picked.

In a garden, flowers should be available for cutting all through the season. Gardeners say that a dozen varieties, well chosen, will provide interesting combinations until late autumn, and also will furnish material for dried winter bouquets. Garden plants having unusual leaves, buds, and seed pods should be grown because they are as necessary as flowers in making arrangements with individuality.

Since it is usually necessary to depend on the florists' shops for plant material during the cold seasons, one should learn to make

good selections in them. It is often better to buy only one or three blossoms alike, with buds, and a few unusual leaves, than to get a quantity of blossoms just alike. Flower arrangements should express a definite idea, but sometimes masses of hothouse flowers suggest only the material means necessary to buy them.

THE ART PRINCIPLES AND FLOWER ARRANGEMENT

The design principles by which we judge art compositions apply also to flower arrangement. Good **proportion** is necessary, so it is well to have the plant material about one and a half times as high as a medium or tall vase or one and a half times as high as the diameter of a low, broad vase. **Balance** is achieved by having the heaviest mass, largest flowers, and longest stems nearly above the center of the bowl. **Rhythm** results from the use of interesting lines of growth in the plant material. **Emphasis** on the important flowers comes from subordinating all the others and also the receptacle. **Transition** occurs when there is a form of medium size between the large and the small flowers, or when a color such as violet is used to harmonize the other colors.

TYPES OF FLOWER ARRANGEMENTS

Flower compositions are usually of four different types:

1. Line arrangements, where a few flowers, leaves, and buds are arranged naturally to show their characteristic lines of growth.
2. Mass or composite bouquets, where many flowers are used together for their color and texture effect.
3. Platter bouquets, where only the heads or blossom ends of flowers are shown in flat receptacles.
4. Geometric bouquets, where flowers are arranged in design forms.

Line Arrangements. Many flowers, berries, seed pods, and branches are suitable for line arrangements because of the beauty of single sprays of the plants. Flowers like jonquils, iris, and lilies look well in line compositions, and so do branches from lilac, maple, elm, willow, or fruit trees, which will leaf many weeks earlier if brought indoors. They exhibit a type of beauty often overlooked.

Mass Bouquets. Mass bouquets are usually intended to bring color and sparkle into a room. Peonies, asters, lilacs, larkspur,

and chrysanthemums are only a few of the flowers that are attractive in mass arrangements. These bouquets may consist of one variety of blossoms with its own leaves, buds, and seed pods, or they may be of several harmonious varieties. In a composite bouquet one kind of flower should dominate in quantity, in attractive power, and usually in size, while one kind should be very inconspicuous. All should be decidedly different in form, size, and texture.

Platter Bouquet. The platter bouquet is a more unusual and more difficult composition of flowers than the line or mass arrangements. The stemless blossoms of dahlias or zinnias look well floating with a few leaves on the surface of the water in flat bowls. Less important flowers of other varieties may accompany them.

Geometric Bouquet. The geometric bouquet is the opposite of the naturalistic one. The flowers are placed in a stylistic orderly design, which is particularly desirable in modern rooms where there are other geometric forms. Usually the vase forms used are simple geometric shapes that determine the lines of the entire bouquet. Variety of form, color, and texture in the flowers adds interest to a geometric arrangement. One unusual semi-geometric bouquet consisted of a tall central stalk of phlox with a small tiger lily and a cluster of geranium blossoms of vermilion and magenta at each side, and red-violet stock hiding the stems which were set in a wire stem holder in a flat green dish. All through the bouquet were many long stems bearing downy soft green seed pods that served to unify the arrangement.

Uncut Flower Arrangements. Flower lovers who do not like to see flowers cut can make pleasing arrangements by combining growing plants. Bulbs and foliage plants look well in one container. Cactus plants of various shapes make interesting combinations. The possibilities for imaginative expression in this kind of plant arrangement are numerous.

Color. In arranging flowers the color element is even more fascinating to consider than the form element. The best way to get a safe, quickly chosen, and effective bouquet is to have a sequence in one color, as violet with red-violet and blue-violet, or the more brilliant harmony of yellow with yellow-orange and yellow-green, or the Russian combination of red, red-orange, and

red-violet. It is best to have a bouquet definitely warm or definitely cool in color.

The best opportunity for fine color combinations is in mixed bouquets. It is well to plan them so that one color dominates, with enough yellow or white to make them sparkle, and some violet for peace-maker if there tends to be a discord. Green should be sparse and what there is should be an unusual sort, such as is found in wheat, oats, seed pods, etc. A colorful fall bouquet consists of tritoma (red-hot pokers) supported by small purple asters and quantities of yellow yarrow. Another successful bouquet for a low table consists of a mass of California poppies sprinkled with blue corn flowers and magenta stock.

An effective small arrangement is the one known as a Dutch bouquet, which is a composite of many varieties of rather small flowers of all colors. Almost any flowers that can be spared from the garden fit into such a bouquet. The stems are cut about four inches long and are all held together tightly in a small container about the size of a low cup. The effect is that of a pin cushion of solid embroidery, and is jolly and bright.

A dozen American Beauty roses make an uninteresting color effect, because there is merely red above and green below and the playfulness that is expressed in imaginative combinations of color and form is lacking.

Occasion. Any flower arrangement should be expressive of the occasion for which it is made. The form and the color of the flowers combine to produce the desired emotional effect. Large impressive masses are suitable for formal affairs; a few dainty, airy flowers are best for intimate occasions. In flowers too, the cool colors, blue and violet, express dignity and restraint, and the warm colors, yellow, orange, and red, are cheerful and friendly.

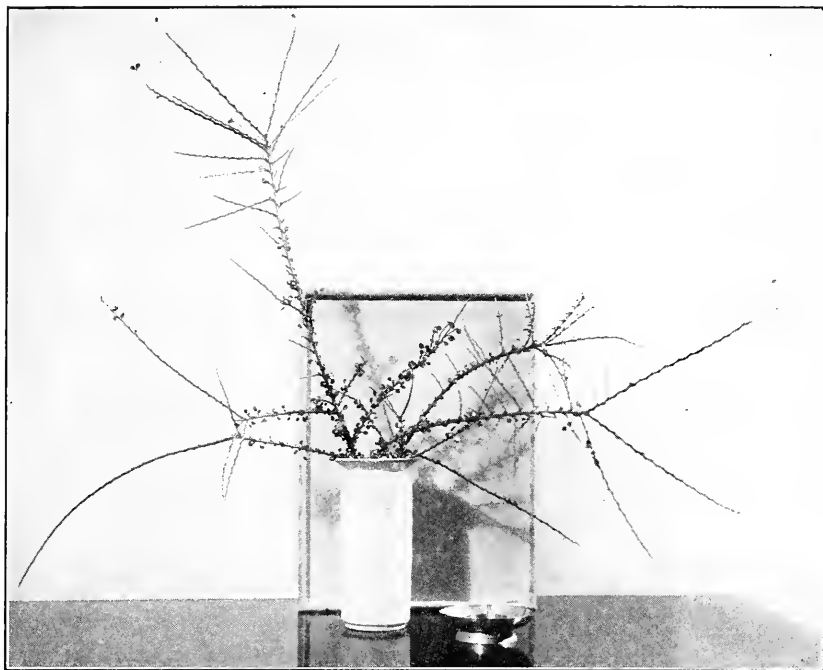
Personality. Flowers, like other forms of decoration, should express the personality of their owner. One would not expect an exotic brunette to have sweet peas in her home, a sophisticated blonde to use red geraniums, or a gentle grandmotherly person to care for bristling cacti. For personal adornment, too, flowers should supplement, not contradict, the characteristics of the wearer. The coloring of the face, the gown, and the background naturally affect the choice of flowers to wear. Not all women find flowers becoming to them.

Rooms and Flowers. The type of furnishing in a room should similarly influence the selection of the flowers to be used therein. A primitive type of room requires flowers of sturdy character, whereas fine Neo-Classic furnishings demand refinement in the flowers and their receptacles. The coloring of a room also definitely limits the selection of the flowers for it. Rooms with positive color and pattern may not need any flowers but merely bold foliage plants. A dainty room with a Marie Laurencin type of color scheme of pale pink, silver, and pale blue might have a flower arrangement of these same colors plus the pale orchid that completes the adjacent color scheme. On the other hand, a living room with rich, heavy colors such as dark violet with its triad of dull orange and dull green would be a suitable background for gorgeous tulips or zinnias or composite bouquets of many rich colors. A dining room of silver, white, and black allows the flowers, linen, candles, dishes, food, and gowns to provide the color, thus permitting an entire change of color scheme as desired.

FLOWER CONTAINERS

A large collection of receptacles and stem holders for flowers is necessary in order to arrange flowers to look their best. An adequate collection of vases should include Oriental, modern, and conservative containers of metal, glass, pottery, and porcelain. Entirely plain receptacles are preferable to any others, as the receptacle must not compete with the flowers for attention. A collection of containers should include various textures, as glass for the delicate cosmos, pottery for the marigolds, and pewter for the pussy willows. There should be large, heavy jars and pitchers to place on the floor to hold generous arrangements of budding tree branches, pine boughs, autumn leaves, sunflowers, or seed pods. Baskets are often attractive receptacles for flowers; if there is a tall handle on the basket usually the flowers should not be as high as the handle. The ten- and twenty-five-cent stores offer a variety of simple undecorated containers of glass and earthenware, the round fish bowl being one of the best. Any well-shaped glass bottles or tin cans can be painted with ordinary paint and used as receptacles for flowers.

Medium and tall vases should flare at the top, because the stems need space and because the flaring tops follow the lines of



The beauty of these branches might be overlooked by the average person



The rhythm of line in this arrangement gives it an Oriental quality. Plant material from trees and shrubs is often as attractive as flowers.



These jolly calendulas have the same sturdy quality as the pottery bowl.



Courtesy of Marguerite Larsen

Sturdy zinnias and wild carrot blossoms look well in this piece of crockery from the kitchen. This arrangement is suitable for the porch.

growth of radiating flowers. A pinched-in mouth on a vase seems stingy. Low containers are necessary for platter bouquets and for arrangements of flowers like the iris which have sturdy stems that are interesting enough to exhibit. When stem holders are used they should be concealed if possible by foliage or flowers.

Some of the most useful colors for containers are foliage green, putty color, dull blue, black, browns, dull reds, yellows, and clear glass. The most stimulating effects occur, however, when pure red-violet, turquoise blue, jade green, or similar colored vases are used to hold flowers of adjacent colors.

As has been stated previously, the color expert considers also the receding and advancing qualities of color. Orange-colored flowers should not be placed in a blue vase because the vase will appear to recede and the flowers will advance, producing a disturbing effect. It is also safer to refrain from using cool-colored flowers in warm-colored bowls. Neither should the artificial or acid colors such as orchid, blue-green, and turquoise blue be combined with the earth colors such as brick red, clay yellow, and brown. These restrictions on color are somewhat arbitrary, but should be studied by persons who wish to produce the most subtle effects.

PLACING THE FLOWER ARRANGEMENT

The two places in the home where flowers probably mean the most are the dining table and the hall. A cheerful greeting by flowers in the entrance hall makes a welcome that has a spiritual quality, and flowers on the dining table have the power to turn a necessity into an aesthetic experience.

Placing a bouquet to its best advantage deserves careful attention. Line arrangements often look well on the eye level, but most compositions look best much lower down. In fact, it is well to try large bouquets on the floor first, or on very low tables or stools. It is not surprising that flowers look well near the floor because most of them have grown close to the earth. Drooping flowers and vines should be placed high in a hanging basket or on a mantel or wall bracket. There should be proper relation in scale between a bouquet and the table upon which it is placed. A small bouquet looks lost on a big table; a large bouquet on a small table looks topheavy.

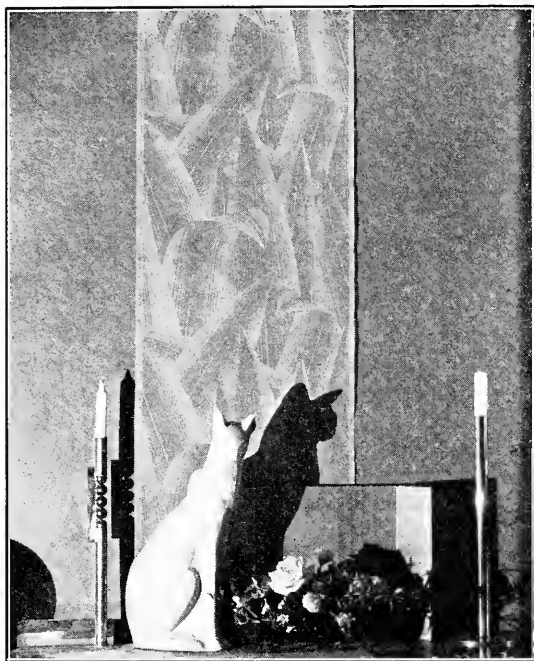
Flowers for the dining table should be low, although it sometimes is difficult to harmonize candles having the flame properly above the eye level, with low flower arrangements. If the table is large it is often desirable to have flowers on both ends of it, or distributed over it, instead of merely in the center.

Backgrounds. Sometimes it is necessary to provide a special background for a flower arrangement, to shut out disturbing elements or to give it additional beauty. A small triple screen about one foot in height covered with silver paper on one side and gold on the other is a useful background, as the gold side can be used for yellow, orange, or red bouquets and the silver side for the others. Other interesting background material consists of colored papers, Chinese papers, strips of wall paper, hand-woven textiles, or whatever harmonizes with the flowers without detracting from their importance. Sometimes it is effective to place a sequence of related colored papers under a vase of flowers.

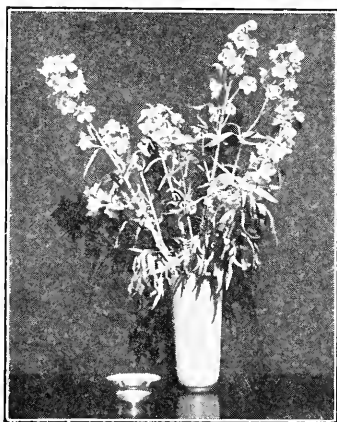
Small sculptured figures of humans and animals add interest and often a gay touch of humor to a flower arrangement. Naturalistic figures are not so good in design as those that are somewhat conventionalized or geometric. Colored candles in candlesticks, beautiful boxes, dishes, books, tiles, etc., sometimes provide the contrast of form or color that completes a composition. When such objects supplement a flower composition they should express the same idea as the flowers themselves.

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This arrangement of flowers and accessories has pleasing variety and would look well on a cabinet or table.

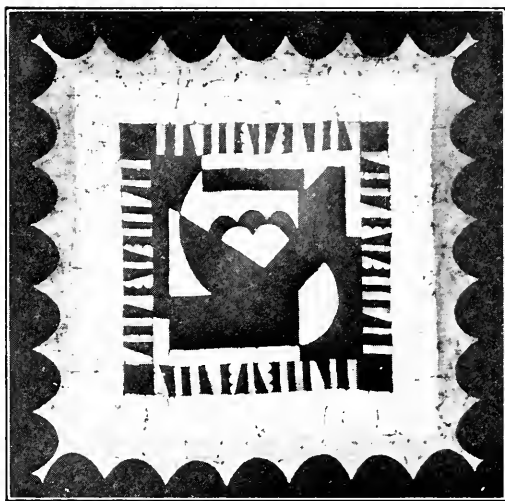


Courtesy of Helga Anderson



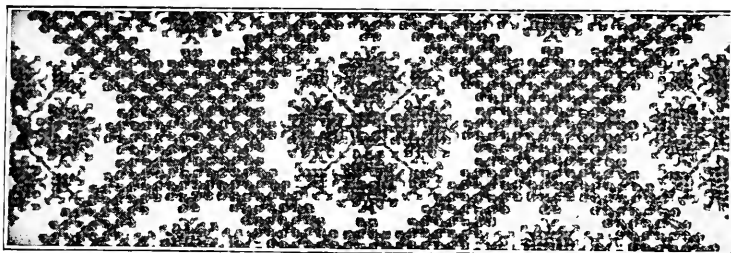
Courtesy of Jennie Buzzell

The glass container at the right is suitable for the delicacy of these freesias.
 The delphinium at the left is easily arranged in a tall flaring vase. Its branching growth and shaggy leaves give the necessary variety of form.

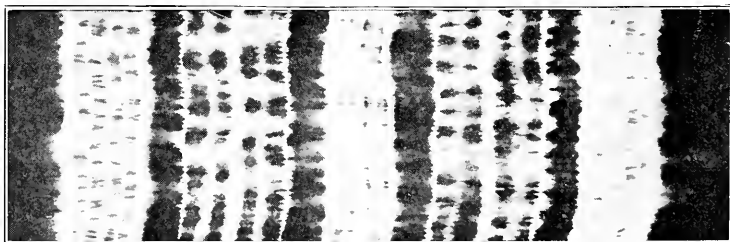


Designed and executed by Dorothy Westerdahl

This batik wall hanging shows interesting variety in its design.



Well-designed Russian embroidery such as this might well serve as a model for an amateur to copy.



Designed and executed by Margaret Stamm

This is an excellent example of a very simple form of tie-dyeing; the cloth is gathered on basting threads and then wrapped tightly with cord and dyed.

PART IV

CHAPTER 26

CREATIVE WORK IN THE HOME

The machine age is bringing more and more leisure—which is not entirely a blessing, for since the machine can make everything it leaves people little to do with their additional spare time. Gardening and a variety of other outdoor diversions are possible in summer; but in winter there is little besides reading, radio entertainment, and movies.

Psychologists now say that it is a human necessity to create. Man has, however, little opportunity for creative work in this age of regimentation, for his education, his work, and his recreation are standardized. For many persons the only outlets for creative effort lie within the home. Therefore hobbies that permit individual expression should be encouraged.

It seems as if this may be the time to revive a good old custom, that of having the members of the family make some of the things they need in their homes. Formerly, in Scandinavian homes during the long winters, all the members of the family gathered about their enormous fireplaces and made their own equipment for the art of living. The pride of the individual in his own product was one of the satisfactions of life. More sane home life might result in this restless age if we were to return to that old custom of making articles for our homes.

It would be an anomaly in this age for handwork to replace machine work, so that is not suggested. It is recommended, however, that handwork should supply many things for the home, and that men, women, and children should all have a part in making them. A home that becomes a center for creative work will exert a permanently beneficial influence on its members. Almost everyone desires the romance in the home setting that results from the creative effort of the members of the family.

It can not be too strongly urged, however, that only well-designed articles should be made at home. A course in design and color study is a necessity for anyone who wishes to do first-class creative work. The person who can not take a course would gain much benefit from reading books on design and looking at the work of good designers. She should first trace designs from art books and periodicals, and as she becomes experienced, should adapt designs or even originate new ones. Museum material is often inspiring to amateur designers. Primitive designs are usually interesting and easy to copy and adapt. Whether the problem is to make a table or an embroidered textile, more care should be taken in selecting the design than in making the article. If possible the amateur should have her designs approved by a trained person before using them.

Directions for making a few interesting things are given here to encourage the reader to experiment with creative work.

DYEING

Dyeing is an easy way of changing the effect of textiles, especially of silks and woolens which take dye better than cottons and linens. The person who dyes things at home should not expect always to get the even effect of professional dyeing. Excellent results are possible, however, if one buys good dye and follows the directions exactly. Dye that is boiled into the goods is more permanent than cold-water dye; however, some materials can not be boiled and require other dyeing processes. As there are dyes that will color certain fibers, such as silk, and leave others unaffected, one should read the description of the dye on a package before buying it.

Sometimes it is desirable to bleach the color out of fabrics before dyeing them. To bleach cottons, boil them first in soapy water and then in soda water. If this is not sufficient, bleach them in a solution consisting of one tablespoon of chloride of lime to a half gallon of water, and boil again in soda water. Silks and other delicate fabrics can be bleached in a solution consisting of one tablespoon of hydrosulphite of soda to a half gallon of warm water. It is well to test the solution with a small piece of the cloth to be bleached in order to see its effect on the material.

Most dyes are mixed with a little water first, then boiled in a

small pot, and strained through cloth. Some of this strong strained dye is then added to the water in the kettle in which the dyeing is to be done. It is better to have this light in color at first, to try samples of cloth in it, and then darken it, if necessary. The fixing solution or mordant is added according to directions.

The material to be dyed should be washed absolutely clean, and while still wet should be immersed all at once into the dye bath. The dye should be stirred constantly while the material is in it, whether boiling or not. If more dye is to be added to the dye bath, the material must first be lifted out. When the dye is thoroughly mixed the material may be dipped again. When colored sufficiently, it is rinsed in several waters to remove the free dye and then is hung out to dry. It is usually well to shake the material often while it is drying. If a color is not satisfactory it can be removed by a dip in dye remover, and the material can be dyed again. The joy of dyeing lies in the subtle unusual colors that can be obtained, as well as in its economical aspect.

One artistic home maker changes the color of her bedroom glass curtains every time she washes them. She first changes yellow to salmon, the next time to peach, and finally to coral by adding dye to one rinsing water. When the old color is too dark to leave as an undertone, she dips the curtains in dye remover and starts anew. This artist also dyes her old dresses, and boils odd lots of silk hose in dark brownish black dye, so that she can match them into pairs again.

It is very desirable for a home maker to learn to dye things, as she can often improve the appearance of her possessions in this way. She should have courage, and should not be disheartened by a few mistakes. Often the beginner spoils her product by letting the wet material come in contact with dye on the table or on the outside of the pan or on her own smock. The dyer must keep all puddles and spots cleaned up or covered, in order to do a good job. Rubber gloves should be worn by the woman who is careful of her hands.

DECORATED TEXTILES

Textiles, decorated by hand, make interesting wall hangings, table covers, or curtains. Several ways of decorating fabrics are given here.

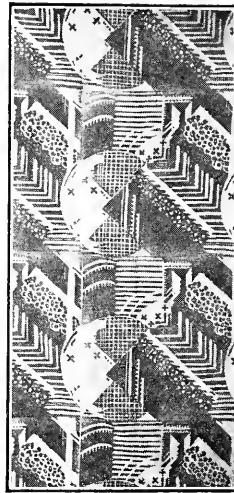
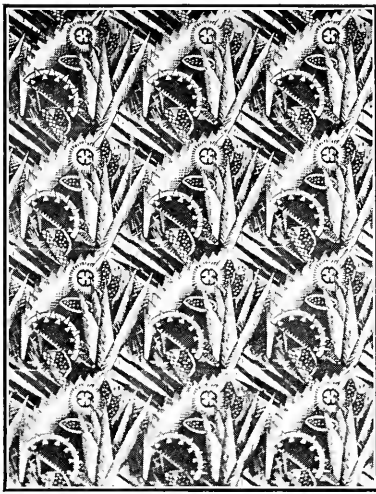
Designs for Textiles. In making designs for textiles it is well first to plan two or three borders of various widths around the edge. The central area can then be filled in with small geometric forms repeated, or with a large design. For silk or other fine material the design should be small, but for a coarse material a larger, bolder design is needed. It is well to buy cloth of an interesting color to begin with.

Wax Crayon Decoration. The easiest method of decorating a textile is to use wax crayon. A ten-cent box of wax crayons and a ten-cent piece of light-colored muslin are enough to begin with. One can, however, decorate table covers, wall hangings, curtains, or lunch cloths with crayons.

First tack the cloth down on a smooth surface. Then draw a good design on it lightly with pencil. Next apply the crayon, which must be rubbed very hard on the cloth to get a solid effect. Finally press the cloth carefully with a hot iron. When washing this textile use almost cold water.

Sprayed Dye. Tack the cloth against a smooth wall well protected by papers. Put the dye in a little can with an attached sprayer which produces a fine spray. The sprayer can be purchased in a drug store. Cut out pieces of rather thin cardboard, preferably geometric in form, and tack them onto your cloth in some regular order. Then spray the dye so that it shades out from the dark near the cardboard to light. Take off the cardboard and move it into a new position, or tack up some other, related forms. Spray again with the same or some other color, and continue until you have something that satisfies you. This is a quick way to get results. It can be used in making curtains, wall hangings, table covers, or bedspreads. By experimenting on some cheap cloth you soon learn the possibilities of the medium, and can then concentrate on the design to be used.

Sponge and Dye. Fasten your cloth on a smooth table and tack cardboard shapes over it. Dip a very fine sponge into strong dye and squeeze it as dry as you can. Rub off any further surplus dye on rags or blotting paper. Then rub the dry sponge upon your cloth, pressing hard next to the cardboard and gradually lighter away from it. The gradation of tone obtainable by this method is one of its best features. The method is effective only with bold designs, and is desirable for primitive or modern effects.

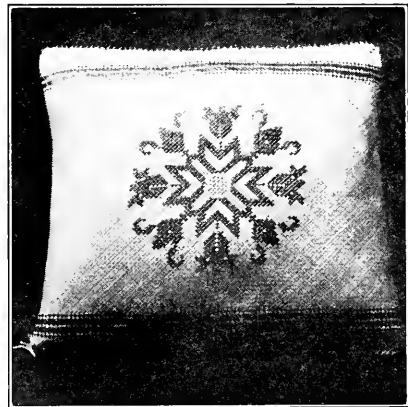


The above textiles were printed by hand with linoleum blocks. The one at the left was designed and executed by the author. The one at the right, which has fine rhythmic quality, was designed and executed by Ruth Hutchins.



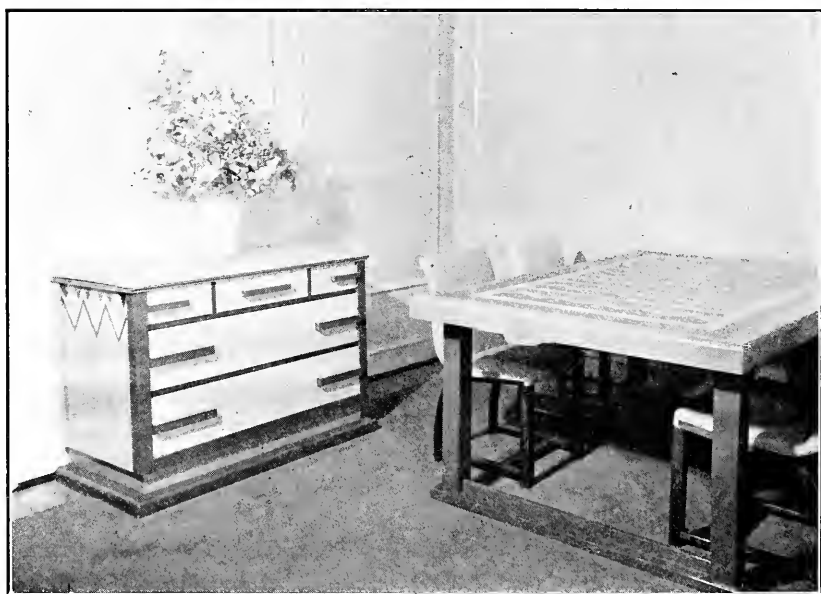
Courtesy of Ilse Hamann

An embroidered pillow top may, like this one at the left, be so fine that it is used occasionally as a wall hanging.



Courtesy of United States Bureau of Insular Affairs

An excellent piece of Philippine hand work is shown at the right. The design is restrained, and in proper scale for the cushion.



Courtesy of Mr. and Mrs. Stanley Ullrick, who converted their furniture from Neo-Classic to modern. The dresser in the upper picture became the chest of drawers in the lower one. These amateur craftsmen also made the table, and decorated the top of it with a painted design.

Several colors may be used for variety. Rather coarse material is best as a base upon which to apply the decoration.

Batiks. Batiks are made by an old Javanese process that we delight in copying. They can be made in a simple, crude way or with extreme care. On some smooth material, like china silk, draw lightly in pencil a design having no fine detail or lines. Tack the silk on a frame. A mixture of paraffine and beeswax must be kept hot while you paint in parts of your design with it, using a small brush. The part that is waxed will not be affected when the material is dyed. Next dip the cloth in dye, stretch and dry, and then, if you wish, paint some more wax on part of your design. If you want a crackled effect, crush the cloth so that the wax breaks in fine lines. Then dip it in dye of another color. If you like, stretch it again and wax, dye, and dry. Finally dip the cloth in gasoline to remove the wax and pencil lines. It is a mistake to touch up batiks or tie-dyes with paint on a brush. The batik process is useful in making table covers and wallhangings.

Tie-and-Dye. This is a primitive way of dyeing that is done very beautifully in India. It can be done painstakingly in which case the cloth is gathered up along running stitches, or it can be done quickly. After planning a simple design, gather up the cloth, wrap part of it very tightly with cord, tie it firmly, and dip it in dye. Allow the material to dry and without untying the first cords, now wrap some more of the cloth with cord, and dip it all in another color; do this again if you like. Finally dip the cloth into a fixing bath containing salt or vinegar.

In the tie-and-bleach work, colored fabric is tied and wrapped, and the exposed color is discharged in a bleaching solution.

Stencils. It is possible to make interesting designs from stencils, but ready-made stencils have discredited the process. If you can forget about precise rows of tulips and think of overlapping oblongs, squares, triangles, or circles your stencil may be a success. Draw your design on thin cardboard and cut out the parts that are to be painted. Get several small tubes of oil paint including white, mix the color you want, and add a very little turpentine to thin it. Dip a stiff brush in the paint, and then rub all the free paint off on a rag. Tack the cloth on a table, place the stencil on it and paint through the holes, with a stamping motion. After painting the design, move the stencil so that you

repeat the same form overlapping the first motif painted. If your work appears spotty, connect the spots on your design with bars or zigzag lines, if you are using straight lines; or with wavy lines if you are using curves. Stencils may be applied to cloth, paper, furniture, or walls.

Block Prints. Linoleum rather than wood is now used for making block prints because it is easier to cut. Scraps of left-over battleship linoleum can be procured from shops that sell linoleum, and mounted linoleum blocks are available in art supply shops. Since the linoleum is too dark to permit lines to show on it, it should be painted with white water-color paint before the design is traced on it with pencil. To allow cutting, the design must be rather bold. Using a sharp pen knife or some wood-carving tools cut away either the background or the foreground of the design, keeping the edges as precise as possible. When finished, wash the block to remove the remaining water-color paint. For printing on cloth use either printer's ink or oil paint, both of which come in tubes. Thin the paint with turpentine on a piece of glass or marble, or on a metal tray, to the consistency of thick sweet cream. To apply the paint to the block, use a small roller called a brayer, rolling it into the paint and around on the tray until it is evenly coated. Then roll it over the face of the block, coating it with plenty of paint. The paint can instead be applied to the block with a brush or a pad of cloth, but the roller spreads the paint more evenly. Place the cloth on the floor on a blanket so that you can print your design on it. Put the painted block in the place marked for it on the cloth, painted side down, and apply the necessary pressure by stepping very carefully on the block. Remove the block, run the roller into the paint and over the block again, and repeat. Linoleum cuts can be printed with a roller press or run through a clothes wringer, either way providing a more even pressure than the stamping method. If you have used oil paint or oily ink to print with, you can clean your tools with kerosene, gasoline, or turpentine. Different blocks can be used to print additional colors if desired, but this hardly seems worth the trouble, and often weakens the effect.

Painted Panels. Painted panels can be interesting or dull depending upon the design and color used. A simple large "stylized" design and a single color varied slightly seem to produce the best

effects. An important thing to keep in mind is that since you are making a wall textile, not a picture, some of the cloth must remain unpainted. Several techniques are possible but the most successful results come from using a stiff brush, rather dry oil paint, and a wide outlining tone that grades from dark to light, painted sometimes on the objects and sometimes on the background. It is usually advisable to use a rough fabric particularly if the panel is large. Both crash and piqué give good results.

Embroidered Panels. Embroidered textiles can be interesting, but very few of those made today are. The ready-made designs generally used for needlework are unbelievably stupid. A woman interested in needlework should study design and examine good examples of needlework, until she can judge rightly whether or not a pattern is worth embroidering. The type of fabric used should determine the character of the design, the kind of thread, and the kinds of stitches used. Small embroidered panels for upholstery purposes can be made successfully by amateurs.

Appliquéd Panels. Textiles decorated with appliqué are often delightful and easy to make. Patterns are cut out of one or more fabrics and fastened to another fabric, usually by sewing, amusing panels being made of many calicoes of small quaint patterns. Egyptian, primitive, and other appliqués are to be found in museums and shops.

WALL PLAQUES

The most important thing about making a plaque is to find a worthy design for it. Needless to say it should not be naturalistic. Books on modern architectural sculpture show interesting bas-reliefs that indicate proper subjects and treatment for wall plaques.

Plaster of Paris Plaques. The plaque can be made in clay first, and then cast in plaster; a composition clay that does not dry is preferred. First a flat slab of clay about half an inch thick is made, and the design is traced upon it. Either the background or foreground is dug out about one eighth of an inch. For this work a hairpin, knife, nail file, and a modeler's tool may be used. The surfaces should be smooth, and the edges definite and not under cut.

In order to make a plaster cast of a clay plaque, it is necessary to make an upstanding frame or fence of cardboard all around the plaque. Then the plaque should be given a light coat of oil of any kind. Plaster of Paris should be added to water until it is the consistency of paste, and then the mixture should be poured over the plaque. It can be pried off in an hour or less and the negative or opposite of your plaque is the result. This plaster negative should then be brushed over with a coat of oil, a cardboard fence built around it, and a fresh plaster of Paris mixture poured on it to the depth of half an inch or more. Rings to hang it up by must be put in the back of the cast while it is still soft. The plaques can be separated in about an hour. The negative can be used again and again for making other plaques. Cement plaques can be made from the plaster negative.

A simpler way to make a plaster plaque is to make a slab of plaster of Paris about one inch thick and carve it with a pen knife as soon as it sets well. These plaster plaques can be antiqued with stain, oiled, or painted in colors.

Cardboard Plaques. An interesting bas-relief can be made from layers of cardboard cut into a good pattern and glued on to each other. No layer should extend beyond the layer under it. Such plaques can be calcimined or painted with tempera. Abstract designs look very well in bas-reliefs of cardboard.

Linoleum Plaques. Battleship linoleum can be cut to make unusual plaques, which can also be used for printing on textiles. Cork composition also can be carved and used for wall plaques.

Carved Wood Plaques. Wood-carving tools and pen knives are needed for wood panels. They can be quite detailed because considerable modeling can be shown in wood-carving. A boy should be encouraged to make a plaque of wood for his room.

MISCELLANEOUS

Courses in pottery, metalwork, and basketry prove very interesting to both men and women. Experience in crafts work makes one appreciate the work of craftsmen and designers in all fields.

FURNITURE MAKING

Furniture can be made at home if one has the necessary tools and a place to work. Certain pieces such as shelves, bookcases, tables, benches, hanging shelves, and chests are most easily made. It is important to have the furniture well designed.

Well-seasoned wood must be used or it will shrink, leaving ugly open seams. Stain, paint, enamel, or a natural finish are all suitable for homemade furniture.

Made-Over Furniture. Second-hand furniture that is too large to be usable can often be secured at a very low price. If a large piece is made of good wood and has reasonably good structural lines, it can usually be cut down to the right scale. Wall pieces are often too deep, extending far out into a room. Such pieces can sometimes be cut right through the center from one side to the other. Usually glued-on ornaments can be pried off, and other protuberances sawed off, until the article is fairly plain. Straight legs can be substituted for curved. The legs can be removed entirely from such pieces as chests, desks, or beds so that they rest directly on the floor or on small platforms.

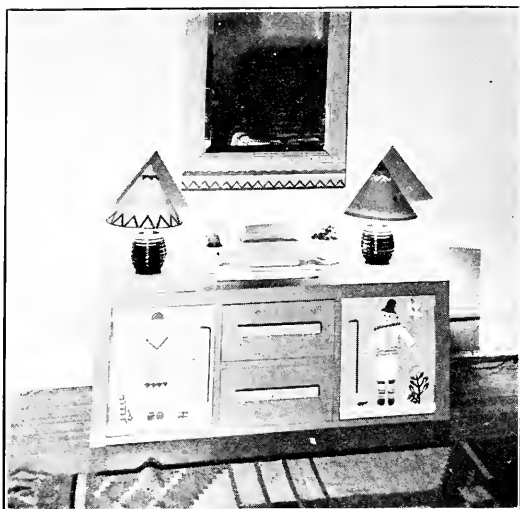
Dressers are easily converted into chests of drawers with the mirrors hung separately. A mirror can even be taken out of its wooden frame entirely as holes can be made through the glass for wires, or a clamp device on each side can provide a means for fastening the wires. Ugly drawer pulls can be replaced by a kind that suits the rest of the furnishings. Finish can be removed with paint remover or covered with paint. Changing its color every few years adds interest to old furniture.

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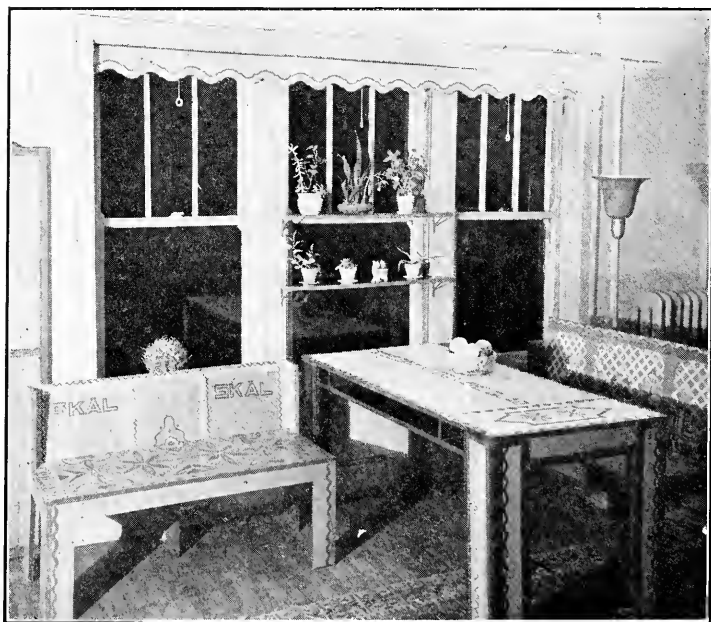
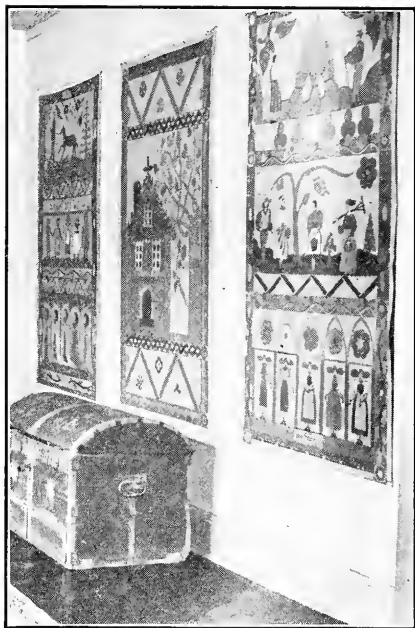


This chest for a child's room was formerly a conventional sideboard.



Everything in this dining room group was made by an amateur.

These two pictures were taken of the opposite walls of the dining room in a studio apartment. The furniture was made by an amateur, Norman E. Rutt. The author's class in home furnishing decorated the furniture and made the wax-crayon wall panels. The antique chest which came from Norway was the starting point for the decorative scheme. Brightly colored window casings and a wooden valance are a substitute for curtains.



CHAPTER 27

CLASS PROBLEMS IN INTERIOR DECORATION

Two different sets of problems are presented here, which may be developed along with the text material in this book. Either of the sets may be used alone or both may be used simultaneously. The first set consists of problems arranged according to the chapters in the book. The second set consists of a group of creative problems that comprise the planning, decorating, and furnishing of a small house.

FIRST SET OF PROBLEMS

A large number of problems is given here in order that a choice among them may be possible in either a semester or a year course. These problems have been planned for the use of all students regardless of creative ability or previous training. It is advised that all students attempt the creative problems, even though they destroy their work immediately, as they gain power of discrimination through making the choices necessary in creative work. If it is impossible to make trips to stores, duplicate catalogs can be supplied to the class for discussion periods.

Problems for

Chapter 2, page 5. **Expressive Ideas.**

- a. Classify the articles in a collection according to the ideas that they express.
- b. Bring to class pictures of furnishings expressing definite ideas.
- c. Classify the students in the class as to "personality appearance."
- d. Bring to class pictures of definite types of personalities.

Chapter 3, page 18. **Surface Pattern.**

- a. Classify the patterns in a collection as naturalistic, conventionalized, or abstract.
- b. Select patterns that harmonize in type and scale.
- c. Draw a striped textile design using colored chalk.

Chapter 4, page 28. **Color.**

- a. Paint a color polygon or fan with water color, using the physicist's color theory.
- b. Paint a value scale using one color.
- c. Paint an intensity scale using two colors that are complementary.

- d.* Paint an adjacent color scheme.
- e.* Paint a unified color scheme for a five-room home.

Chapter 5, page 54. Units of Measurement in Proportion.

- a.* Draw an oblong floor plan, and find a unit of measurement for it by any method given in the text.
- b.* Design a cabinet, using a geometric unit of measurement.

Chapter 6, page 69. The Renaissance Style.

- a.* Trace pictures of Renaissance chests from Italy, France, Spain, England, and the United States, and arrange on a chart.
- b.* Visit a museum to study this period.

Chapter 7, page 90. The Baroque Style.

- a.* Trace pictures of Baroque chairs from all the countries named in this chapter, and arrange on a chart.
- b.* Visit a museum or a home to study this period.

Chapter 8, page 109. The Neo-Classic Style.

- a.* Trace pictures of Neo-Classic tables from all the countries named in this chapter, and arrange on a chart.
- b.* Visit a museum, home, or shop to study this period.

Chapter 9, page 130. Cottage Furnishings.

- a.* Trace pictures of European peasant designs for painted furniture, and color with wax crayon.
- b.* Trace a picture of a piece of French provincial furniture.
- c.* Trace a picture of a piece of Early American furniture.

Chapter 10, page 138. The Twentieth-Century Style.

- a.* Cut a large bar of soap into the shape of a modern flat-roofed house.
- b.* Visit a modern house or apartment, and write a report on it.

Chapter 11, page 153. Garden Design.

- a.* Draw a garden design for a 50-foot lot.
- b.* Visit gardens and write reports about them.
- c.* Visit a garden show and write a report about it.

Chapter 12, page 165. Houses.

- a.* Visit small houses. Write a report of the trip.
- b.* Bring to class pictures of various types of houses.
- c.* Draw an original floor plan for a small house.
- d.* Copy a floor plan drawn by an architect.

Chapter 13, page 181. An Apartment.

- a.* Draw a floor plan for a four-room apartment that has been re-modeled from a five-room apartment.
- b.* Draw a kitchen floor plan, locating all equipment and a large breakfast nook.

Chapter 14, page 185. Furnishing Plan.

- a.* Write a description of a furnishing plan that suits your own personality.
- b.* Write a description of a plan for a family of four with a small income.

Chapter 15, page 193. Budgets.

- a.* Make a furnishing budget for a three-room apartment for two people with a small income.
- b.* Make a budget for the expenditure of \$1,200 in a living room.

Chapter 16, page 197. Furniture Arrangement.

- a.* Draw the floor plan of an apartment to scale. Draw the furniture to scale, cut it out, move it to the best location, and paste on the floor plan.
- b.* Draw a wall elevation showing walls and windows. Cut out pieces of wall furniture and move them about until the best arrangement is found.

Chapter 17, page 221. Backgrounds.

- a.* Bring wall-paper samples to class with written analyses.
- b.* Using colored papers, make a wall elevation, showing wall, window, curtain, and floor for a living room.
- c.* Same as *b*, for bedroom, kitchen, or child's room.

Chapter 18, page 235. Floor Coverings.

- a.* Visit a carpet department in a store, and write a report of the trip.
- b.* Design a linoleum pattern with colored chalk on paper.
- c.* Design a hooked rug or a modern rug.

Chapter 19, page 253. Textiles.

- a.* Visit a decorator's shop to study textiles. Report on the trip.
- b.* Study textiles for expressiveness in texture, color, and pattern.
- c.* Make a textile chart using real samples and prices.

Chapter 20, page 272. Furniture.

- a.* Visit furniture stores. Write reports.
- b.* Visit a furniture factory and report.
- c.* Design an ultra-modern garden chair.
- d.* In the classroom select pictures of furniture suitable for the houses shown in photographs.

Chapter 21, page 289. Illumination.

- a.* Visit a lighting equipment shop or department.
- b.* Design a torchère, sconce, or candlestick.
- c.* Cut out full-size table lamps from colored paper.

Chapter 22, page 297. Accessories.

- a.* Cut out silhouettes of three or five articles in scale and place them on a mantel shelf about six inches long.

- b.* Bring to a class exhibition any small article having art quality and costing less than twenty-five cents.
- c.* Cut out of paper a well-shaped clock.
- d.* Carve out of soap a stylized animal form that has art quality.

Chapter 23, page 312. Pictures.

- a.* Visit a contemporary exhibition. Report on the trip.
- b.* Analyze pictures for aesthetic quality according to the questionnaire on page 333.
- c.* Select pictures suitable for certain rooms shown in photographs.

Chapter 24, page 339. Table Equipment.

- a.* Group together table-service pictures and articles that express the same idea.
- b.* Visit a shop to see china and table setting. Write a report.
- c.* Make a design for a modern knife and fork.
- d.* Cut out full-size plate, knife, and napkin from colored paper, and mount on a color suitable for the table cloth.

Chapter 25, page 363. Flower Arrangement.

- a.* Make a flower arrangement.
- b.* Make a silver screen to use as a background for flowers.
- c.* Make a blue print of flowers, grasses, or weeds.

Chapter 26, page 377. A Wall Hanging.

- a.* Trace a design for a wall hanging.
- b.* Make up a design for a wall hanging similar to primitive designs seen in museums.
- c.* Make a wall hanging using crayon or dye.

THE SECOND SET OF PROBLEMS

Since the most interesting problems are those that resemble situations in real life, one of the following projects would serve well as the basis for a series of problems for use in classes in interior decoration, depending upon the interests of the class. In each project complete decorating and furnishing plans should be made.

A. Long Projects.

- 1. A small house (in a suburb or town).
For a couple with two children and an income of \$200, \$300, or \$500 a month.
- 2. A small apartment.
For a couple with an income of \$100, \$150, or \$200 a month.
- 3. A farmhouse.
- 4. A summer cottage to be furnished as inexpensively as possible.

5. An old house to be remodeled and a mixed collection of furnishings to be re-organized.

B. Shorter Projects.

6. A one-room apartment for a couple with an income of \$80 a month.
7. A girl's combination bedroom and sitting room in her home.
8. An attic studio for an art student.
9. A basement game room for the family.

C. Community Problems.

10. A dormitory.
11. A women's study and rest room.
12. A demonstration apartment.
13. A classroom.
14. A cafeteria.
15. A men's clubroom.
16. A stage room for a play.

DETAILS FOR PROBLEM. A.1.

PLANNING, DECORATING, AND FURNISHING A SMALL HOUSE

PLATE

1. A statement of the term project, including a description of the family, income, personality, the idea to be expressed in the house, and the total cost of the house and furnishings.
2. A drawing of the garden plot plan for a small house on a 50-foot lot.
3. A drawing and painting of the façade of the house (without perspective).
4. A drawing of the floor plans of the house, including the basement.
5. A painting of a unified color scheme for the entire house.
6. A drawing of a furniture-arrangement plan of the first floor.
7. A drawing of a furniture-arrangement plan of the second floor.
8. A furnishing budget for the house, stating where each article may be procured.
9. A textile chart for the house with samples and prices.
10. A painted elevation for a living-room wall.
11. A painted elevation for a dining-alcove wall.
12. A painted elevation for a kitchen wall.
13. A painted elevation for a bedroom wall.
14. A painted elevation for a bathroom wall.
15. A painted elevation showing the porch or sunroom.
16. Drawings of lamps suitable for the house.

17. Drawings of accessories suitable for the house.
18. Drawings of table equipment for the house.
19. Design for a decoration for a child's room in the house.
20. Bibliography of books and periodicals used in the research for this project.

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